49a(3) 1955

To Make Use Of Negro Talent

World

Fri. 10-14-55

P.2

49a(3)

Birmingham

Ala.

NEW YORK — (ANP) — The Splendora Film Corporation, a newly-organized film - producing firm, has announced that it will make extensive use of Negro artists, treating them "as integral parts of the American Scene."

Warren Coleman, president of Splendora, said the company will engage primarily in the business of producing low-cost, high-quality motion pictures for exhibition in theatres and on television.

"Though not exclusively, our productions will mainly utilize the creative, artistic, and technical abilities of the American Negro," Coleman said "All films will be designed to provide wholesome entertainment to audiences of all walks of life."

He added that "men and women of all racial and national groups will be depicted in their normal environments, engaged in their normal pursuits, sharing the events and experiences, comic and tragic, which mark the lives of all people everywhere."

Stating that every effort will be to avoid subjects and situations that might be deemed objectionable by any segment of the population here or in other countries, Coleman added presentation of all people with dignity and good taste will carry it own significant message.

"Such pictures cannot fail to impress their audiences with the opportunities available to all races, colors, and creeds under a free democratic system," he said.

The company plans to produce both dramatic and musical films for distribution in the world market.

Negro Film Company Boasts Record 'Take'

Defender Chicago, Ill.

Sat. 12-10-55

P.6

49a(3)

NEW YORK (ANP) — Financial history was made recently when North American Television Productions, Inc., a major motion picture enterprise, made a bid to the Negro market by offering 100,000 shares of common stock at $3 per share.

This action marked the first instance on record of a public offering of stock in a Wall Street enterprise focused on Negroes. Both underwriters, Milton D. Blauner and Company and Omer Malfrott, are members of the National Association of Security Dealers.

North American Television Productions is distributor of many feature and documentary films on Negro American which are currently showing on television and in theatres throughout the United States and abroad.

The only company of its kind in the world, it has a library of 800,000 foot of film including aspects of Negro life which are available to groups on a rental basis.

Its documentary films have shown to 109 Negroes schools and colleges and 420 theatres in this country.

Abroad, the films have been shown in the Virgin Islands, Liberia, Nigeria, Belgian Congo, England, Haiti, Puerto Rico and France.

Firm Making Negro Films Offers Stock On Wall St.

World

Fri. 12-9-55

49a(3) P.4

Birmingham

Ala.

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North American's documentary film series called "Tenth of a Nation," consisting of 13 15-minute subjects, has been hailed by critics here and abroad. Television Station WPIX showed "Tenth of a Nation" last year in a series of 13 Sunday night programs.

Executives of the company said the Negro newsreel, which has shown regularly for 669 consecutive weeks, is rapidly expanding. It was originally played in theatres catering to Negroes, but is now being booked in numerous all-white theatres because of its importance as an effective integration tool.

North American proposes to increase its newsreel coverage and to add valuable film productions to its documentary library. One series of documentary films about Negries who have achieved prominence is currently under the sponsorship of a well known national advertiser.

The company has many Negroes on its staff, including six nationally known personalities on its advisory board. On the operating level, there are two cameramen who are the only members of their race holding membership in the International Newsreel Cameramen's Union.

Binford, Dixie Censor, Should Be Pitied Says Scribe Reviewing Acts

Defender Sat. 12-31-55 p. 5

Chicago, Ill.

Bans Films That Mix Youth Of Tender Age

49a (3)

MEMPHIS, Tenn. — Ole Jim Crow Binford, the head of this city's censor board has come out of his shell long enough to speak out publicly in defense of his nonsensical method of banning films and the nation is enjoying its heartiest laugh. Of course many who might well criticize his tactics merely ask pity for a man who deserves pity.

Binford makes no bones about not wishing to see Negroes on the screen in his town. He refuses to either see 'em himself or allow the theatre going public see them when they appear with whites. Ole Binford doesn't know why. He simply knows and decrees that it shall not happen.

LENA HORNE

That there is no age bracket involved in what Ole Binford objects to is publicly known. When he banned from local screens the picture "Curly" he did so because a Negro child was shown playing with white youngsters. Funny thing but it is doubtful if any of the participating youngsters know today that the film was bannel from their theatres. What they saw in the playback might well, to them have constituted all there was to the film. That this was just a trial run meant nothing in their tender lives. If they should happen to learn chances are they'd cry their little eyes out. But that would mean little to Jim Crow Binford who has eyes that are biased to tears and a heart that refuses to beat when mention is made of anything Sepian.

There was little surprise for anyone when "Curly" was banned. The Binford attitude on bias had long been established. Hadn't he already barred from local screens all pictures that carried the faces of Lena Horne, Rochester and the like? And in so doing he made plain his reasons: "No film shall appear in a Memphis theatre as where a Negro is shown mingling with whites. Unless, of course, the Negro is in the role of maid or butler and then their every spoken word must be prefixed with "Sir" or "Madame."

High up on the list of films banned by Binford was "Blackboard Jungle" that had Sidney Poitier as one of its reigning players. Of "Jungle" Ole Binford said "It is the vilest picture I have seen in my 26 years as a censor." It was vile of course because "Brother" Binford (prefix is added regretfully) because Poitier was a member of the cast.

Another film Binford not only banned but refused to watch screamed for censorship purposes was "Demetrius and the Gladiators." Brother Binford watched a small part of one scene and that was enough. And, of course "Lydia Bailey" that starred William Marshall and included pretty Ann Francis. had about as much chance hitting this town as Hitler has of reclaiming Germany. With all this, however, there is a place for Jim Crow Binford. Where? Your guess is as good as ours though perhaps not definite.

SIDNEY POITIER'S presence in "Blackboard Jungle" nixed out any chance the pix had of passing Censor Bunford's biased board.

49a(3) 1955

Daily World
Sat 9-3-55
P. 1
Atlanta, Ga.
49a(3)

MARY ELIZABETH VROMAN, the first Negro woman to become a member of the Screen Writers' Guild, will attend the National Urban League Convention at the Hotel Schroeder in Milwaukee, Wis., the week of September 5th where there will be a special showing of her movie "Bright Road." The showing of this movie is to launch the "Shower of Dimes" of the National Urban League for the benefit of their new building fund which is soon to be under way here in New York.

Miss Vroman is the author of the heart-warming Ladies Home Journal Story, "See How They Run" which became the M-G-M movie, "Bright Road." The story in addition to becoming the movie, won for the talented author, a Christopher Medallion, and a cash award. In the movie Dorothy Dandridge and Harry Belfonte were co-starred.

Miss Vroman is currently living in New York City where she is now working on a novel.

NAMES in the NEWS

Weekly
49a(3)
New Orleans

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P. 7

Sat 9-3-55

P. 3

New film company plans to employ talent of all races

Afro-American P. 7
Baltimore, Md.
49a(3)
Sat. 10-8-55

NEW YORK (ANP) — The Splendora Film Corporation, a newly-organized film-producing firm, has announced that it will make extensive use of colored artists, treating them "as integral parts of the American scene."

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49a(3) 1955

Our Opinions

Defender

Hollywood's Racial Hallucinations

Sat, 10-15-55

49a(3)

Chicago, Ill

P. 9

The racial primitives who write and produce Hollywood films have at long last reaped the harvest of their backward ways. Africans and Asians are raising a howl against the portrayal of colored peoples in the movies which emanate from the film capital.

The Japanese people have touched off a nation-wide newspaper crusade against the American motion picture industry. The films which have particularly angered the Japanese are M.G.M.'s "The Blackboard Jungle" and 20th Century-Fox's "House of Bamboo."

"The Blackboard Jungle," depicting American juvenile delinquency with a Negro prominently cast, has aroused Japanese parents in Fukuoka, a city of 500,000. Utsunomiya, a city of 120,000, north of Tokyo, demanded that movie houses stop showing it.

Meanwhile, Hollywood's state of films about Africa drew blasts both from Africans and Prime Minister of India, Nehru. He lashed out at "Negro primitives" portrayed as "the white man's burden."

Mr. Nehru volunteered the comments at a news conference after Africans studying in New Delhi demonstrated before a theater showing Universal International's "Tanganyika," one of a half dozen American-made movies on Africa exhibited in New Delhi.

The Prime Minister said he believed that they were "undoubtedly in bad taste." He added, "We do not approve of movies coming to India from abroad if they run down or defame colored peoples. It is something our censors should deal with."

For lo' these many years Negroes in the U. S. have attacked the manner in which Hollywood has portrayed colored peoples. Now colored peoples abroad have taken up the cry. But the difference in the protests is the fact that Asians and Africans are able to strike directly at the Hollywood purse — and when Hollywood is hit in the pocketbook, it begins to listen.

But we fear that what is wrong with Hollywood films, is in fact what is inherently wrong with the white man's racial thinking, and can hardly be eradicated until white men honestly believe in the basic equality of races. Meantime, we can belabor Hollywood with protests for ultimately they retreat from the parochial attitudes, actually racial hallucinations, about colored peoples.

MGM's "Trial"

Bigotry Blasted In Film

Courier

P. 15

Sat 10-15-55

49a(3)

Pittsburgh Pa

NEW YORK—Something new has happened in Hollywood and it may prove good for the tinsel city all over the world. To an old story MGM has attached a form of democracy that never before came before a camera in the city of make believe.

"Bass Night," an annual celebration in the town of San Juno, is a time for revelry. But this time the music from portable radios, the laughter, the gay voices are suddenly stilled as cries for help rend the still night above the bank along the San Juno River. Couples spill out from under their blankets, romance forgotten, as they crowd around the body of a blonde young girl. Nearby, a trembling youth, Angel Chavez, has been seized by a man in uniform.

Angel is Mexican and San Juno is a town where a certain element believes these people should be "kept in their place." The death of the young girl, allegedly at the hands of the Mexican youth, is all that is needed to set off the bigots and rabble-rousers. It is into this tense atmosphere that MGM adds a democratic air when the scene shifts to the court room and the judge on the bench is Juano Hernandez, a Negro who must weigh the outcome of an age-old story with a new twist.

49a(3) 1955

'VIEW FROM POMPEY'S HEAD'—

Black Dispatch P. 6

Three More Negro Artists, Ivan Browning, Sandra Ross, Seletha Huff Added to Cast

Oklahoma City, Okla.

49a(3)

HOLLYWOOD, Calif. — (ANP) —Three more Negro artists—Ivan Harold Browning, Sandra Ross, and Seletha Huff — were signed today by Producer-Director Philip Dunne for roles in 20th Century-Fox's "The View from Pompey's Head," which co-stars Dana Wynter, Richard Egan, Cameron Mitchell, Sidney Blackmer and Marjorie Rambeau.

Sat. 7-16-55

Browning, a close friend of Dr. Ralph J. Bunche, is the distinguished singer born in Brenham, Texas. A graduate of Wiley college and the old Los Angeles Conservatory of Music, he was a member of the famed vocal quartet, the Four Harmony Kings. With his partners—Charles Drayton, William Berry and John Crabbe—he was the first to perform in white tie and tails after generation of comic dress traditional with Negro singing groups.

From 1921 through 1923, the quartet was featured in the Broadway hit "Shuffle Along," in which Browning sang the lead. Thereafter, for 16 years, to 1939, the quartet toured Europe. Upon their return, Browning came to California, where he divided his time between film, radio and TV. During World War II, he received medals from the Ward department and the U.S.O. for his part in combat area entertaining.

Pretty Sandra Ross, last seen on the Zanuck lot in "The Egyptian" and "Carmen Jones," was born in Jersey City, N. J. She attended both a school of beauty culture and the Ornate School of Dramatics in New York City. Her striking beauty won her film bow in 20th Century-Fox's first Cinema Scope film, "The Robe." Miss Ross has since appeared in such films as "The Glenn Miller Story," "The Egyptian," "Khyber Pass," 'Francis Jones the Waacs," and "Guys and Dolls," She was Dorothy Dandridge's stand-in in "The Bright Road."

Seletha Huff, born in Pawnee, Okla., is a graduate of High School North, Wichita, Kans. She attended City College of Los Angeles for two years. Her Classic face and trim figure won her modeling jobs with Nadine Knight of New York.

Miss Huff began as "Caribean," "Night Without Sleep," "Blackboard Jungle," "A Star is Born," "Abbott and Costello Meet Captain Kidd" and "Carmen Jones."

Browning portrays the butler, and Misses Ross and Huff portray the maids in the Dana Wynter-Cameron Mitchell household in "The View from Pompey's Head." Actress-author and the West Coast's Mother-of-the-Year, Ruby Goodwin, plays a featured role as the sympathetic housekeeper who has raised Miss Wynter and currently cares for her children.

The CinemaScope production of the Hamilton Basso best-selling novel has a featured acst including Jerry Paris and Rose Marie Bowe.

49a(3) 1955

20th Century-Fox May Sign Wild Bill Davis for Musical

Courier Sat. 3-5-55 p 15

Pittsburgh Pa.

HOLLYWOOD— Twentieth Century-Fox, who last week inked Dorothy Dandridge to one of its "famous seven-year" contracts, is in the market for a number of colored stars to augment future shows in which Miss Dandridge will be starred.

49a(3)

Currently burning up the West Coast, "Wild" Bill Davis and his sensational trio with "Wonderful Floyd Smith and "Crazy" Chris Columbus are being considered among the top attractions to be signed. Playing the swank spots all up and down the coast with great success, Davis has been seen in and around the Fox lot on several occasions. Like Basie, Davis is a favorite of Miss Dandridge and they got her votes in the current Courier contest.

British Journalist Says Films Can Endanger Race Relations

Call Fri. 3-25-55 p 8

Kansas City, Mo.

49a(3)

Criticizes Movie Depicting Mau Mau Uprisings

By A. J. SIGGINS,
British Journalist

LONDON — (ANP) — It is universally recognized that the film can be a powerful instrument for good or evil, but in Britain people do not seem to realize how much harm has been done to relations between themselves and Africans by the stupidity of film producers who go to Africa and make pictures that profess to depict African life and relations between foreigners and Africans.

Sometimes the films are admittedly propagandist, and in almost all cases a bias in favor of the white man—or white women—is shown. The Gods and Angels are always white and the Devils always Black or dark-skinned. If Africans could sue for libel as Europeans who have been libeled in films have sued, many film companies which have produced African films during the past 30 years or so would have had to add greatly to their costs of production because of awards to libelled Africans.

One remembers, as examples of stupid films about Africa and Euro-African relations, "Men of Two Worlds," "West of Zanzibar," "Cry, Beloved Country," "Duel in the Jungle" and now "Simba," surely the most dangerously stupid of the lot.

The idea behind "Simba" was to cash in on hot news, to get something at once topical and exciting. The harm that will be done by the result of the filming will rise in direct ratio to its box office success.

Film Unrealistic

Maybe the producer had some local "expert advice," but the advice, judging by the film, must have been given by somebody with a bad attack of jitters plus altitude happiness.

If the Europeans of Kenya are as jittery and stupid as the film depicts them, they should evacuated at once. If the police are as inefficient as they are shown to be on the film, it is no wonder that Mau Mau remains undefeated and stronger than ever underground.

What is supposed to horrify filmgoers is the bestial savagery of the Mau Mau. Corpses, suitably mutilated, are thrown upon the screen presumably to remind us of the terror that stalks by day and by night lest we forget. The only people who do seem to forget about the terror at the wrong times are the settlers and the police.

The settlers carry revolvers by day and by night, women as well as men, until one imagines oneself in a Wild Western town. And the casualness of the leading oldtimer in bumping off an African who is about to chop up the hero with a panga would do credit to a Billy the Kid or some other Western character to whom bumping-off a fellow citizen was just another chore. (Personally I thought he was taking a chance while the two bodies were rolling about violently while clasped together; and, like a good frontiersman, I noticed that the oldtimer omitted to reload his gun after the shot.)

Film Offered as Truth

Little mistakes due to the ignorance of directors can always be forgiven; however, in any case, few people in Britain would notice them. But the film depicts scenes similar to those people have been reading about in the national newspapers for many months and practically all those who see the film are convinced that they are witnessing authentic representations of actual events or close imitations about which they have read.

The printed word could not convey all that the film conveys so filmgoers consciously or subconsciously set the pictures against the background of news they have assimilated. And when they see crowds of very jittery and obviously altitude-happy settlers living continually in a state of siege, scores of heavily-armed police who dash out like a fire-engine crew after the Mau Mau raids, and the efficiency of the Mau Mau intelligence and murder squads, they cannot fail to gain the impression that someone has blundered and all they have read concerning the inefficiency of the forces of law and order comes forcibly to mind. One does not have to have had experience of native rebellions together such an impression.

It is not the fault of the actors who do as the director tells them, but the fault lies with the subject of the film and its timing as well as with the direction. The government should never have allowed the film to be made, but one gets an impression that some official thought that the government's case could be presented by the

This is emphatically not the case

Ignores Native Intelligence

I have had a fairly long experience of wars and native rebellions in Africa, but I have never seen people as jittery as those Kenya settlers of the film; not even when there was real cause for feeling scared, such as the presence of large bodies of the enemy surrounding a small company or when scouting behind the enemy lines And the intelligence departments of both settlers and police appears on the film, to be lousy, to say the least of it. The Africans seem to know every movement of the settlers and police to be in absolute command of the situation. When the police do arrive and surprise them, the film director has slipped up as the native would certainly have known the police were coming long before they arrived with their efficient intelligence.

The film, "Simba" should not be shown as it gives an entirely false impression of a very dangerous situation. The rest of the African films which I have cited above are just stupid, but unfortunately people in U. K. and U.S.A. think they depict the real Africa. They do not.

Producer Buys Negro Variety Featurettes

World Wed. 3-23-55 p 3

49a(3)

NEW YORK—(A N P) —Veteran theatrical producer Jack Goldberg told reporters here last week that he had acquired world-wide distribution rights to 12 musical-variety featurettes produced by Studio Films, Inc., and featuring Negro talent.

On wide-screen and kaleidescopic wonder color, the pictures were made by such entertainers as Nat 'King" Cole, Sarah Vaughan, Dina Washington, Lionel Hampton, Duke Ellington and Count Basie.

Goldberg said that the American public has eagerly shown its acceptance of musical variety types of entertainment and that in his opinion, every theatre in the nation, regardless of location, would do outstanding box office business because of the large number of nate artist in each picture.

The pictures run 30 to 40 minutes in length and will be sold as "second featu mater

Rochester planning sepia western film

49a (3)

HOLLYWOOD (NNPA) — An all-colored musical Western, "The Bull Drew Aces," is planned for April production by Eddie (Rochester) Anderson, who plays the radio role of Jack Benny's gravel-voiced valet.

Mr. Anderson said he has been working on the project for ten years and considers the time "right" now because of the success of "Carmen Jones," an all-colored musical.

Mr. Anderson and his associate, Harrison Dunham, will finance the film. Negotiations are now going on to obtain Herb Jeffries and Hilda Simms to star in the movie.

Dunham Adds Spark To The 'Flick Mambo'

World

Fri. 4.1.53

P. 6 49a (3)

Dunham

NEW YORK —(ANP)— With the new Paramount release, "Mambo," ready for distribution, the best that can be said about it is Katherine Dunham got a break in it.

Starring the Italian bombshell, Sylvana Magnano, made in Rome and Venice by an Italian group, co-starring Shelly Winters and Michael Rennie, the picture itself makes a complexity of a simplicity.

Filmed in black and white, the apparent beauty of the backgrounds is completely lost (to wit the famous Roman (Fountain-"Three Coins" etc) and equally as lost are the costumes (which must have been magnificent) worn at the bail where Sylvia lost her artlessness to Michael Rennie.

Dunham is responsible for the choreograph - and when her group is performing, it is simply wonderful. Dunham herself appears in several numbers-and you know what Dunham is.

Miss Magnano is given the honor of doing a number in Miss Dunham's well known hammock-and it is well done-but Sylvia Magnano is no Katherine Dunham, even today.

Again, Miss Dunham's name appears in the screen credits for special music and lyrics of special songs. But there it ends. With a well integrated cast, Paramount will have to rely on the drawing power of Magano, Winters and Dunham to put this picture across.

Simpkins in Film

HOLLYWOOD, Calif.—Arthur Lee Simpkins, noted singer, will portray himself in the forthcoming film biography of Harry Richman, who heard him sing in the cocktail lounge of a Hollywood night spot.

49a(3) 1955

Theatre Pix Series To Spotlight Sepia Stars

Defender p. 6 Chicago Del. Sat 1-22-55

HOLLYWOOD — Studio Films headed by Sam Costello and Ben Frye, announces a schedule of twelve 36 minute featurettes, starring topline Sepia talent, to be released for theatre exhibition. Production has been completed at their studios in Hollywood.

Stars appearing in the films include: Ruth Adams, Count Basie, Ruth Brown, Nat King Cole, Cole and Atkins, the Clovers, Larry Darnell, Ruth Davis, Duke Ellington, Lionel Hampton, Herb Jeffries, the Larks, Mantan Moreland, Joe Turner, Sarah Vaughan, Dinah Washington and the Delta Rhythm Boys.

All editing and scoring of the productions is scheduled for a February 1 windup. Special exploitation material for disk jockeys is being prepared by the Studio to exploit the featurettes, and a distribution deal with a major release now is in the process of being closed. It is said in the trade that this is the first time in the business that an independent producer has completed 12 pictures before working out a deal for releasing them.

Production costs for the overall program will total around $750,000 with financing provided entirely by studio.

Costello and Frye say that the smash success of "Carmen Jones" prompted them to make the new Negro featurettes.

Academy Award Winners Star In "Duel In The Sun"

BEAUMONT — David O. Selznick has deservedly earned more than an average share of the awards and citations bestowed on Hollywood's outstanding motion picture makers, and "Duel in the Sun" claims a spectacular honor roll of past Academy-Award stars.

Selznick's current offering is Duel in the Sun," which was adapted from the Niven Busch novel of the same title. It is now playing on the screen at the Star Theatre thru Selznick Releasing Organization. Co-starring in this Selznick International Picture are such high-powered players as Jennifer Jones, who won the Oscar in 1943 for her sensitive portrayal of the French peasant girl in "The Song of Bernadette," Gregory Peck, Joseph Cotten, Lionel Barrymore, Lillian Gish, Walter Huston, Herbert Marshall and many others.

Even the director of "Duel in the Sun," King Vidor, has a host of trophies. His films have constantly been among the best pictures of the year, with such triumphs as "Northwest Passage," "The Citadel," "Street Scene," "The Champ," "Last of Mrs. Cheney," "Big Parade, and "The Crowd."

ROCHESTER WRITING SCRIPT ABOUT NEGRO MARSHAL

Black Dispatch

HOLLYWOOD, Calif.—(ANP) The grapevine has it that Eddie "Rochester" Anderson has just about finished his movie script about a Negro western marshal who is a genius at disguising.

Eddie has all the money he needs, but he reportedly is having a hard time to get his cast, which will include Lena Horne and Dorothy Dandridge, to rearrange its night club bookings so they can start shooting the film.

Okla City

American Negro Stars In 1946 Russian Film

By NANCY CUNARD

PARIS, FRANCE. — (ANP) — Little did I think, when reading pre-notices of "Paladin of Humanity," a Russian film about New Guinea shown by the Toulouse Cine-Club and France-URSS Association, that a famous Afro-American actor, Wayland Rudd, would flash onto the screen. This interesting film was made in 1946 and deals factually with an important time in New Guinea's history, for it was in the 1860's that Germany laid hands on a great part of that large, till then little known, island.

To see Wayland Rudd was like rediscovering something admired and lost sight of. Last seen in 1935, he was then a stage actor in the USSR. How did this Afro-American Othello manage such a complete transformation? Face and physique of Papuan natives are quite different from those of Africans.

Kansas City Call

Fri 1-14-55

The make up was as astounding as the acting of his tribal chieftain Our, who gradually comes to understand and befriend the Russian anthropologist, Nicolas Maklaii who has landed on the then unchartered island to study the life and ways of its inhabitants. Maklai's belief was not that racial superiority does not exist in science. His several years work here and in other South Sea Islands proved that his conviction was correct.

Film "Historically True

It is a fine picture, classify it as "of human interest," but also historically true. It shows the imperialist ways of Germany in the person of Dokter Brandtler who, following Maklai, promotes inter-tribal wars, takes slaves, show them later in Australia, and ends by successfully claiming a large part of New Guinea for Germany.

In contrast we see Maklai, learning the language (after a few months he made a dictionary of serveral hundred words), studying man and nature, measuring skulls, finding as many brachecephallic (or bread) as dolicocephallic (or long ones) among the Papuans, and accumulating proofs that the superiority of one race over another does not scientifically exist.

His difficulties were immense. They thought he was a white witch-doctor, his servant was in Brandtler's pay, Brandtler tried to kill him. After marrying an English wife, Maklai enjoyed great fame in Australia and demonstrated with passion and provingly in England, France and other countries, that white superiority is a unscientific myth. Not sufficiently appreciated on his return to Russia, he lived in poverty but before his death came a letter from the great writer, Tolstoy:

Wins Tolstoy Praise

"I do not know how far your theories will prove themselves. But I do know that the progress of all humanity has been greatly accelerated by your work.

The films most touching moment is when Our (enslaved with other Papuans and put in a cage by Brandtler in an Australian exhibition) recognizes and appeals to Maklai. The Papuan tongue he uses may well be as authentic as the New Guinea shields and carvings which I recognized as genuine.

That this tribal "savage" of the 1860's should emerge as such a forceful figure is proof of Wayland Rudd's versatile excellence as an actor.

CIVIL WAR DRAMA SLATED AS MOVIE

Times

'1864,' Original Screen Play by Eugene Ling, Will Be Made by de Rochemont

By THOMAS M. PRYOR

Special to The New York Times.

HOLLYWOOD, Calif., Feb. 13 —"1864," an original screen drama by Eugene Ling about Abraham Lincoln and the Civil War years, has been purchased for filming by Louis de Rochemont, head of Louis de Rochemont Associates, an independent producing company.

The story, according to the author, deals with an American family and its relations with the Lincoln family over a period of about five years, starting in 1860, before Mr. Lincoln was nominated as the Republican party candidate for President.

Mr. Ling recently completed for de Rochemont a treatment of the novel "The Cardinal," and expects to have the final screen play ready for the cameras in about two months.

P 2-1-c

Jan Sterling, who was nominated yesterday by the Academy of Motion Picture Arts and Sciences as a contender for the best supporting performance award, will co-star with Robert Mitchum in "The Deadly Peacemaker."

Samuel Goldwyn Jr., who will make his bow as a producer with the picture, plans to start filming operations on Feb. 28. Miss Sterling's nomination resulted from her acting in "The High and the Mighty."

New York

Virginia Mayo to Fox

Twentieth Century-Fox has arranged with Warner Brothers to borrow Virginia Mayo for a co-starring role in "Pink Tights." Also cast in the musical are Sheree North, Dan Dailey and Jack Carson. . . . David Lewis, who recently joined Metro-Goldwyn-Mayer as a producer, will be in charge of the studio's picturization of "Raintree County." It is expected that Eleanor Parker will be one of the three leading ladies. Millard Kaufman is at work on the screen play of the novel, which was written by the late Ross Lockridge Jr.

Mon 2-14-55

Robert Alexander Productions, an independent company formed by Steve Cochran, the actor, has assigned to Republic Pictures the rights to "Come Next Spring." Republic will produce the movie with Mr. Cochran as the star.

Stuart N. Lake, author and authority on Wyatt Earp and the early West, will do the screen play for "Gun Fight at O.K. Corrall." Hal Wallis plans to produce the picture for Paramount. Mr. Lake, author of the screen plays of "Winchester 73" and "My Darling Clementine," has written a biography of Earp, who figures prominently in the Wallis production.

Wayland Rudd Thrills Paris As The Star Of Film 'Paladin Of Humanity'

Defender P.7 Chicago, Ill. 490(3)

By NANCY CUNARD

PARIS, France — (ANP) — Little did I think, when reading pre-notices of "Paladin of Humanity," a Russian film about New Guinea shown by the Toulouse Cino-club and France URSS Association, that a famous Afro-American actor, Wayland Rudd, would flash into the screen. This interesting film was made in 1946 and deals factually with an important time in New Guinea's hisory, for it was in the 1860's that Germany laid hands on a great part of that large, till-then little known island.

Feb 19-55

To see Wayland Rudd was like rediscovering something admired and lost sight of. Last seen in 1935, he was then a star actor in the USSR. How did this Afro-American Othello manage such a complete transformation? Face and physique of Papuan natives are quite different from those of Africans. The makeup was as astounding as the acting of his tribal chieftain Our, who gradually comes to understand and befriend the Russian anthropologist, Nicolas Maklai, who has landed on the then unchartered island to study the life and ways of its inhabitants. Maklai's belief was that racial superiority does not exist in science. His several years work here and in other South Sea islands proved that his conviction was correct.

490(3)

It is a fine picture; classify it as "of human interest," but also historically true. It shows the imperalist ways of Germany in the person of Doktor Brandtler who, following Maklai, promotes intertribal wars, takes slaves, shows them later in Australia, and ends by successfully claiming a large

In contrast we see Maklai, learning the language (after a few months he made a dictionary of several hundred words), studying man and nature, measuring skills, finding as many brachecephallic part of New Guinea for Germany. (or broad) as dolicocephallic (or long ones) among the Paupuans, acculumating proofs that the superiority of one race over another does not scientifically exist.

Negro Stars Await Announcement of Film Nominations

HOLLYWOOD.—(ANP)—Negro artists who have played major roles in some of 1954's top movies are eagerly awaiting ~~Feb. 12~~, when they will learn what pictures have been nominated for Academy awards.

490(3) Black Dispatch

Jack Webb is to be master of ceremonies for the forthcoming announcements of nominations made by the Ac demy of Motion Picture Arts and Sciences.

The hour-and-a-half program will be televised for the first time: The Academy award presentations, which will be made six weeks later, will also be televised, as they have been for the past two years.

P.5 Sat. 2/5/55

Dorothy Dandridge, Harry Belafonte, Carmen DeLavallade, James Edwards, William Marshall and Roy Glenn are among the colored film stars who starred in 1954 major productions.

Oklahoma City, Okla.

49a(3) 1955

AMBASSADOR FILM CORPORATION

Noble Sissle founds new film corporation

Afro-American

5-7-55

49a(3)

Balt.

NEW YORK (Special)—Noble Sissle, famed orchestra leader and composer, has organized a syndicate of Wall Street bankers and New York business men who will finance a million dollar film company to be known as Ambassador Film Corporation.

The film company plans to produce at least four pictures each year in an effort to ultilize the talents of artists of all races. Many colored stars have been denied opportunity in motion pictures, television, radio and the legitimate theater.

Mr. Sissle asserted "that it is time for such a move inasmuch as the motion picture production of Carmen Jones was a big money-maker, and is indicative of what can be acomplished if colored performers have an opportunity to exhibit and develop their artistic abilities." Sissle stated to further inquiry that "it will not be the policy of Ambassador Films to confine its scope of activity to colored actors only as that would be discriminatory."

49a(3) 1955 A MAN IS TEN FEET TALL

Sidney Poitier Signs For Film Version Of "Man Is 10 Feet Tall"

Defender P. 6
Chicago, Ill.
Sat. 12-17-55

HOLLYWOOD — Sidney Poitier who scored on television in "A Man Is Ten Feet Tall" has been signed by Jonathan Productions to play the same role in a soon to be made film version.

49a(3)

Poitier is no newcomer to the screen. He has starred in such sterling productions as "Blackboard Jungle," "No Way, Out" and numerous other films. Likewise he has been seen on TV in some of the big dramatic hits of 1955.

The video version had Hilda Simms appearing opposite Poitier. Just who will play the role in the picture has not been announced. However it is likely that Miss Simms, because of her successful performance in the original will be offered the part.

Robert Alan Aurthur, who wrote the play, will handle the scenario for Jonathan, in which he's partnered with David Susskind and Al Levy. Susskind, who will produce "Tall," and Levy head Talent Associates, New York tele-packagers. Martin Ritt has been pacted to direct.

"Tall" will be lensed in N. Y. by Jonathan, serving as an indie unit of Metro, latter financing the deal and furnishing the facilities.

49a(3) 1955

HAROLD ARLEN'S 'Blues Opera'

Writer Says Dot To Get Film Role

Journal and Guide
Sat. [illegible]
Norfolk, Va.
[illegible]
1955

49
a13

DOROTHY DANDRIDGE
May Get Film Role

HOLLYWOOD, Calif. — In a recent column Louella O. Parsons, International News Service Motion Picture editor, said:

"Dorothy Dandridge, academy nominee for her brilliant performance in "Carmen Jones", has been discussing the possibility of starring in Harold Arlen's "blues opera."

This Arlen opera will be premiered in Venice in the fall, with Robert Breen, who produced the phenomenally successful "Porgy and Bess" in Europe. After the Venice opening, it will then be staged on Broadway.

"Dorothy has had several talks with Arlen, and since the opera does not go on until Fall it would give her time to make a movie that she plans to do."

49a(3)

Herald Tribune P. 13

Associated Press wirephoto

Benny Goodman Quartet Together Again

New York City, N.Y. Thurs. 7-28-55

The famed swing group of the 1935-'40 era at Hollywood for the filming of "The Benny Goodman Story" at Universal-International. Left to right: Lionel Hampton, vibraphone; Gene Krupa, drums; Benny Goodman, clarinet and Teddy Wilson, piano.

Our Opinions

Defender

Immortalize Negro Musicians

Chicago, Ill.

Hollywood, usually obtuse racially, is now filming "The Benny Goodman Story" to immortalize the distinguished clarinetist as a swing music master.

49a(3)

We have no quarrel with Benny Goodman, who incidentally has played an important role in introducing Negro musicians to white bands.

His idol was Chicago clarinetist, Jimmie Noone, a Negro.

Sat. 8-27-55

Goodman has steadily been on the side of the angels in racial matters. He has lost no opportunity to give Negro musicians credit for their innovations and featuring in his combos — a fact that perhaps explains why the cast will include pianist, Teddy Wilson, and vibraphonist, Lionel Hampton.

P. 9

We have yet to see Hollywood immortalize the life of a Negro composer, singer or instrumentalist. The fact is, Negroes who have made lasting contributions read like a "Who's Who of American Music."

They richly deserve recognition. For there are people like Scott Joplin, who in the 1890's originated ragtime with his "Maple Leaf Rag." W. C. Hnady followed with the blues, and Bessie Smith gave them unforgettable interpretation.

James Europe introduced jazz to Paris. He was followed by Fletcher Henderson, who gave us syncopation. Duke Ellington carried on with swing, and Pinetop and Pete Johnson offered boogie woogie, and finally Dizzy Gillespie with bebop.

The National Association of Negro Musicians, which has as one of its purposes the spread and appreciation of Negro music, could add to its stature by establishing a fund for the purpose of lobbying in Hollywood for the immortalizing of a Negro musician.

Hollywood, after all, only responds to pressure.

Teddy Wilson To Appear In Goodman Film

Defender

Sat. 5-28-55

Chicago, Ill.

HOLLYWOOD, Calif. — Pianist Teddy Wilson, star of CBS radio's "Teddy Wilson Show", will be seen and heard in the forthcoming motion picture, "The Benny Goodman Story".

Wilson was the first pianist in the Benny Goodman trio of the late thirties. His work may be heard on many of the recordings made by the Benny Goodman trio, quartet and sectet.

"The Teddy Wilson Show" will leave the air after the broadcast of Saturday, June 4, following which Wilson will fly to Hollywood.

49a(3) 1955

BILL BOJANGLES ROBINSON

Bill Robinson Film Planned

Herald

49a(3)

Miami, Fla.

HOLLYWOOD — (INS) — Universal-International studio announced it will film the life story of famed Negro entertainer Bill "Bojangles" Robinson.

"The Bill Robinson Story" will encompass almost half a century of show business — from the time of Robinson's birth in 1878, through the pinnacle of his singing, dancing and acting success and to his death in 1949.

A.A.-B

Rights to Robinson's film biography were obtained from the widow through Marty Forkins who was manager, associate and mentor of the great "Bojangles" more than 40 years.

Wed 8-17-55

The movie will be produced by Aaron Rosenberg who performed a similar chore on "The Glenn Miller Story." Rosenberg currently is guiding production on "The Benny Goodman Story."

Aaron Rosenberg, who performed a similar chore on the studio's greatest biographical success, "The Glenn Miller Story." Rosenberg currently is guiding production on "The Benny Goodman Story."

Studio Will Film 'Bojangles' Life

49a(3)

HOLLYWOOD, Aug. 14 (INS)—Universal-International studio in Hollywood announced it will film the life story of famed Negro entertainer Bill "Bojangles" Robinson.

Times-Picayune

Edward Muhl, vice-president in charge of production, said the picture to be called "The Bill Robinson Story," will be one of the studio's most ambitious undertakings of its 1955-56 schedule.

Tues 8-16-55

It will encompass almost a half century of show business—from the time of Robinson's birth in 1878, through the pinnacle of his singing, dancing and acting success and to his death in 1949.

P.3

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New Orleans La.

The movie will be produced by

Poitier first to win part in new MGM film starring Glenn Forc

Afro-American
49a(3)

HOLLYWOOD — Quickly becoming recognized as one of the finest young actors performing today is Sidney Poitier, formerly of Miami and Nassau, currently of New York and Hollywood.

Sidney's latest acclaim is for his screen portrayal in MGM's frankly admits is "my best yet." "Blackboard Jungle," a role he Incidentally, he was the first player cast in the picture, which is based on the hard-hitting and controversial new novel by Evan Hunter.

Poitier was named for the film last May, only shortly after MGM purchased filming rights to the book, which wasn't published until October. Later, Glenn Ford, Anne Francis and Louis Calhern were selected for the starring roles, with Margaret Hayes, well-known television actress, in another strong part.

* * *

DIRECTOR RICHARD Brooks and Producer Pandro S. Berman declare Poitier was their first and only choice for the role of Gregory Miller, looked to as a leader by the other hardened teen-agers in a big city vocational high school.

Recalling Poitier's film appearances in "No Way Out," "Cry of the Beloved Country" and "Go, Man Go," and his Broadway stage performance in Anna Lucasta, they settled on him.

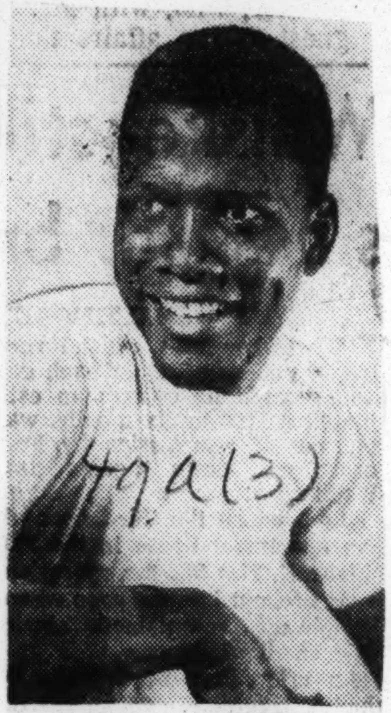
"It was a happy choice," Director Brooks later said. "Sidney has given us a performance even beyond our expectations."

* * *

ALTHOUGH BORN in Miami, Fla., Poitier was raised from the time he was three months old in Nassau, the West Indies home of his parents. He moved to New York City in 1943, to begin dramatic studies and to make his acting debut two years later in a small role in the Broadway show, "Lysistrata."

Making his home in New York, he doesn't rely only on his acting career to support his young wife, Juanita and their two little daughters, three-year-old Beverly and one-year-old Pamela. When not rehearsing or performing on stage or screen, he devotes full time to managing two New York restaurants which he owns.

But, he says he is ready to hop to Hollywood again any time another fine role is offered him. After "Blackboard Jungle," he shouldn't have a very long wait.


49a(3)

SIDNEY POITIER

Sidney Poitier Plays 'Toughie' In Film on Juvenile Delinquency

Call Fri. 2-18-55. P. 9

HOLLYWOOD.—Quickly becoming recognized as one of the finest young Negro actors performing today is Sidney Poitier, formerly of Miami and Nassau, currently of New York and Hollywood.

Kansas City Mo.

Sidney's latest acclaim is for his screen portrayal in M-G-M's "Blackboard Jungle", a role he frankly admits is "my best yet". Incidentally, he was the first player cast in the picture, which is based on the hard-hitting and controversial new novel by Evan Hunter.

49a(3)

Poitier was named for the film last May, only shortly after M-G-M purchased filming rights to the book, which wasn't published until October. Later, Glenn Ford, Anne Francis and Louis Calhern were selected for the starring roles, with Margaret Hayes, well-known television actress, in another strong part.

First Choice For Role

Call

Director Richard Brooks and Producer Pandro S. Berman declared Poitier was their first and only choice for the role of Gregory Miller, looked to as a leader by the other hardened teen-agers in a big city vocational high school.

2-18-55 P.9

It is through him, in the story, that Ford, as a new young teacher struggling against the contempt for authority found in his classroom, finally wins the respect and cooperation of his students. In a climactic fight scene, Poitier sides with the teacher against an incorrigible, knife-wielding delinquent — and is followed by the rest of the class.

49a(3)

While other teen-age roles in the picture were filled mostly by boys completely new to acting, Brooks and Berman were convinced from the start the Miller part demanded an experienced performer. Thus, recalling Poitier's film appearances in "No Way Out", "Cry The Beloved Country" and "Go, Man Go", and his Broadway stage performance in "Anna Lucasta", they settled on him.

Kansas City Mo

Praise His Performance

"It was a happy choice," Director Brooks later said. "Sidney has given us a performance even beyond our expectations."

Although born in Maimi, Fla., Poitier was raised from the time he was three months old in Nassau, the West Indies home of his parents. He moved to New York City in 1943, to begin dramatic studies and to make his acting debut two years later in a small role in the Broadway show, "Lysistrata".

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But, he says he is ready to hop to Hollywood again any time another fine role is offered him. After "Blackboard Jungle", he shouldn't have a very long wait

IN POWERFUL ROLE.—Is Sidney Poitier, outstanding young star of stage and screen, who portrays a hardened juvenile in M-G-M-'s startling new film "Blackboard Jungle" starring Glen Ford, Anne Francis, Louis Calhern with Margaret Hayes. Richard Brooks directed and Pandro S. Berman produced the picture, based on the hard-hitting novel by Evan Hunter.

Preview Patrons Hail Acting Poitier In 'Blackboard Junale'

Defender
Sat. 3-19-55
49a(3)
Chicago

HOLLYWOOD — "Blackboard Jungle," MGM's latest teen-age pix has been completed and is soon to hit the nation's screens.

The pix's marquee lists Glenn Ford, Anne Francis and Louis Calhern as stars but Sidney Poitier, a young Negro commands respect from everything else. He is quite an actor in "Blackboard Jungle."

Poitier was named for the film last May, only shortly after MGM purchased filming rights to the book, which wasn't published until October. Later, Glen Ford, Anne Francis and Louis Calhern were television actress, in another selected for the starring roles. with Margaret Hayes, well-known television actress in another strong part.

49a(3)

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49a(3) 1955

CABIN IN THE SKY

Rehearsals in December

'Cabin in Sky' For Diahann, Cab

49a(3)

NEW YORK—"Cabin in the Sky," which was originally built on Broadway several seasons ago as a star house for Ethel Waters, Eddie (Rochester) Anderson, Katherine Dunham and Rex Ingram, is being nailed together again, but this time its tenants are scheduled to be Cab Calloway and Diahann Carroll.

Set to go into rehearsals in mid-December, the hit musical, which was set to the screen by MGM to star Lena Horne, is to to be produced by Louis MacMillan. The play itself is nothing new to MacMillan as his experience with it goes back several summers ago when he offered it at his Sea Cliff Summer Theatre. It was then that he first got the desire to revive the Lynn Root-Vernon Duke-John LaTouche musical, however, only now have the performers he wishes to star in same, become available.

Despite Ethel Waters' memorable performance as Petunia in both the stage and screen version of the musical, MacMillan plans to return to the original intention of the author of having the part played by a "simple, young country girl." Therefore he's negotiating for Diahann Carroll who made an indelible impression on Broadway theatre-goers in "House of Flowers." In the role of the devil, first assayed by Rex Ingram and later John W. Bubbles, the producer is set on Cab Calloway who appeared with great success in "Porgy and Bess."

Courier
P. 14
Pittsburgh
Sept. 3, 55

49a(3) 1955

DAVY CROCKETT

Sepia Lad Due Role In 'Davy Crockett' Pix

49a(3)

Defender

By HARRY LEVETTE

HOLLYWOOD, Calif. — (ANP) — Movie publicity men here are making much of the fact that a Negro boy was one of the heroes who died in the Alamo.

Jan 29-55

The teenage lad, a valet for on of the officers in the fort, according to legend, took a post at one of the loopholes and fired away at the enemy.

Chicago Ill

When a volunteer was needed to go for reinforcements, he went on the dangerous errand but was cut down within a hundred yards from the fort when he was discovered by the Mexicans.

Not sufficiently verified for inclusion in the picture "Davy Crockett," the legend is never the less being pushed for its box office value.

'Carmen' gets French showing despite copyright hassle

Afro-American

Sat. 5/14/55

Baltimore Md.

CANNES, France (ANP) — "Carmen Jones," known in France as "The Black Carmen," will be shown at the Cannes film festival despite French copyright law which prevents music and literature from falling into the public domain until 50 years after the author's death.

Holders of the copyright have vigorously protested the showing of the film, but it is believed that it may go on from the festival to be shown in French movie theatres.

* * *

THE MOVIE, however, will not be eligible for a Cannes award.

Although the composer of the original "Carmen" has been dead more than 50 years some of the lyric writers have been dead less than the required period.

Actress Dorothy Dandridge, who was nominated for an Oscar for her portrayal of Carmen, was scheduled to arrive here for the showing. She is currently on leave from appearing in New York's Waldorf-Astoria Hotel engagement.

49a(3) 1955

CARMEN JONES

Carmen Sends Pressure Up

By Richard L. Coe

Post and Times Herald

49a (3)

Washington D.C.

P. 43

Fri. 1-28-55

"CARMEN JONES," on the Capitol screen, is vivid, sensuous and guaranteed to keep blood pressures well over 102.5.

This is a fruity CinemaScope De Luxe Color adaptation of Oscar Hammerstein's 1943 stage hit which yanked the Merimee story-Bizet opera onto a mid-century U. S. A. panorama. The cigarette factory turns to parachutes, Don Jose becomes a GI named Joe and that toreador is a cocky fighter having his crack at the title in a Chicago ring.

With Dorothy Dandridge and Harry Belafonte to play the leads you couldn't ask for a more physical duo. While neither sing the parts, (you hear the voices of Marilyn Horne and Le Vern Hutcherson), their miming is mighty compelling. Just as good—and she does sing—is Pearl Bailey.

Pearl, in fact, is downright terrific and you haven't heard anything till you've heard her tackle "Beat Out That Rhythm on the Drums." The opera's old friends will recognize this as the gypsy trio sung by Carmen and her pals, Frasquita and Mercedes. Now it's all "Frankie's" and when Pearl struts around that bar, brother, you're living.

Producer-Director Otto Preminger and Messrs. Hammerstein and Harry Kleiner, sharing credits for the words develop a lusty pace from the start. It's reluctant romance on the corporal's part but as Miss Dandridge keeps pouring it on after he's been assigned to drive her to jail in a jeep, Joe's goose is clearly going to cook to a burn.

Traditionalists must beware of attacking Hammerstein for fooling with this appetizing yarn. Bizet's librettists did the same thing and just as much more when they adapted Prosper Merimee's story. They cleaned up Carmen herself from the most non-moral of the low and they added a pure girl friend (Micaela) to gain audience sympathy for Jose, making him seem like a nice country boy gone astray under a naughty girl's wiles. The movie goes along with this via a simple lass (Cindy Lou), sweetly played by Olga James. And a richly detailed all-Negro cast underlines the lusty spell of Merimee's original.

On the musical level, though, I do not think the traditionalists have grounds for saying that Bizet does it better when he's well served. Carmen is lifted into a soprano and Joe's songs, most notably the Flower Song, seem higher, thinner in key and pitch than one's memory recalls.

At all events and in deference to proper performances of the opera, I certainly found the music, while superbly transcribed and zestfully done, comparatively thin. If you don't know how sensuously sexy Bizet's score really is, I advise a trip to the Paris Opera Comique, where the stage of the first performance still offers sights and sounds to curl your hair. Columbia has a splendid recording of that company and if you compare it with the so-called "hot" version you'll recognize that "unimproved" Bizet is far richer hooch.

However, purely as a modern movie, "Carmen Jones" is a wingdinger and if you're the least bit susceptible to sights and sounds, baby you'd better put some bubbly on the ice.

"CARMEN JONES," 20th Century-Fox release produced and directed by Otto Preminger. Book and lyrics by Oscar Hammerstein II. Screen play by Harry Kleiner. Music by Georges Bizet under the direction of Herschel Burke Gilbert. Photographed in CinemaScope and De Luxe color by Sam Leavitt.

THE CAST

Joe	Harry Belafonte
Carmen	Dorothy Dandridge
Frankie	Pearl Bailey
Cindy Lou	Olga James
Husky	Joe Adams
Dink	Nick Stewart
Rum	Roy Glenn
Myrt	Diahann Carroll
Sergeant Brown	Broc Peters
T-Bone	Sandy Lewis
Sally	Mauri Lynn
Trainer	DeForest Covan

and the voices of
Le Vern Hutcherson (Joe)
Marilynn Horne (Carmen)
Marvin Hayes (Husky)

Post and Times Herald
P. 43
Washington D.C.
Fri. 1-28-55

49a (3)

Corporal Joe Gets a Shine

DOROTHY DANDRIDGE, "Carmen Jones," sees to sprucing up her Corporal Joe in the Oscar Hammerstein modernization of "Carmen." now on the Capitol screen.

French Firm Seeks Ban On 'Carmen Jones'

Times

P. 3

49a (3)

PARIS—(INS)—A French Music Publisher threatened legal action last week to ban the movie "Carmen Jones" on grounds it "deforms" Bizet's opera "Carmen."

A spokesman for Chouden's music Publishing Firm, which publishes the "Carmen' score, said the movie "deforms the work that belongs to the French musical heritage."

Thurs. 2-3-55

However, French Chief Movie censor Jacques Flaud said "Carmen Jones" was "very beautiful and I hope it will be shown in France in the interests of Cinema."

'CARMEN JONES' IN FETE

Times

Cannes Showing Is Permitted Despite Copyright Dispute

P. 23C

49a (3)

CANNES, France, April 26 (AP)—After months of negotiation, "Carmen Jones" has a foot in the door of French movie houses.

The "Carmen Jones" movie—known in France as "The Black Carmen" because of its all-Negro cast—has been forbidden to be shown in France by the owners of the copyright on the music.

New York

N.Y.

It was announced Tuesday that an exception would be made and the picture could be shown as the final presentation of the Cannes film festival now in progress. It will not be eligible for an award. However, its supporters hope it will go from here to public showings in French movie houses.

Under French copyright law, music and literature do not fall into public domain until fifty years after the author's death. Bizet, composer of the opera "Carmen," has been dead more than fifty years, but some of the authors of the lyrics died later.

4-28-55

Under this technicality, the music publisher has been able to stop showing of the movie.

Carmen Jones Gets French Booking

World

P. 6

49a (3)

CANNES, Fran Co—(ANP)—"Carmen Jones," known in France as "The Black Carmen," will be shown at the Cannes film festival despite French copyright law which prevents music and literature from falling into the public domain until 50 years after the author's death.

Thurs.

5-5-55

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P. 6

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Atlanta

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Ga.

Louella Parsons:

Post and Times Herald

'Jersey Joe' to Make Pictures at Columbia

Washington, D.C.

Wed. 10-19-55

HOLLYWOOD, Oct. 18 (INS) Jersey Joe Wolcott, who made the sports world stand still when he defeated Ezzard Charles for the world's heavyweight championship in 1951, is headed for Columbia Studios.

Miss Parsons

His first picture will be made with Humphrey Bogart in "The Harder They Fall." He'll be called El Toro in the film and will play a former prize fighter of giant size.

P 25

Jersey Joe believed his prayers were answered when he defeated Charles, and he had the whole world with him because of his fine religious spirit.

49a(3)

49a(3) 1955

EMPEROR JONES

'EMPEROR JONES' TO BE FILM AGAIN

Times 9:47

New York City

Universal Gets Rights to the O'Neill Play—Paul Robeson Starred in 1934 Version

N.Y. Times 10-18-55

By THOMAS M. PRYOR

Special to The New York Times.

HOLLYWOOD, Calif., Oct. 17 — Universal - International has obtained motion picture rights to the late Eugene O'Neill's early one-act stage success, "The Emperor Jones."

49a(3)

The film will be based on "an up-to-date" adaption written by Jac Thall. The studio's purchase was negotiated with Mr. Thall, Clifford Cochrane and the O'Neill estate. Mr. Cochrane, in association with John Krimsky, produced a film version in 1934. Paul Robeson, who was starred as the Pullman porter who sets himself up as emperor of an island in the West Indies, also appeared in a stage revival on Broadway in 1925, five years after the melodrama first was presented at the Provincetown Playhouse.

49a(3) 1955

KELLY'S BLUES

STARTS FILM WORK — Ella Fitzgerald arrived in Hollywood today to begin work in the new Jack Webb feature, "Kelly's Blues." Others in the cast are Peggy Lee, Janet Leigh and Edmond O'Brien.

Mansfield in Web Film

EUBANK, Calif. — Jayne Mansfield, recently signed to a Warner Brothers contract has been cast as a cigarette girl in Jack Webb's, "Pete Kelly's Blues," melodrama with music. Webb is directing and starring in the feature-length picture, which is being filmed in CinaMaScope and WarnerColor.

Jack Webb Uses Dixieland Talent

BURBANK, Calif. — Louisiana Negro, without dramatic training was cast in a small role in "Pete Kelly's Blues" by director-actor Jack Webb.

Alfred Pamer is the new actor. A plantation worker, he walked seven miles to the set to play a gravedigger in the picture.

Webb, filming a sequence for the Warner Bros. CinemaScope picture near New Orleans, used local talent in many parts. The Israelite Spiritual Church choir, a Negro group without formal voice training, sing in this sequence which was photographed on the banks of a bayou.

Webb directs and stars in "Pete Kelly's Blues." He plays a jazz band leader, his first appearance other than as Joe Friday in "Dragnet" in five years.

49a(3)

Call

4-22-55

p. 5

Kansas City

Mo.

49a(3) 1955

THE KING AND I

Dot Dandridge To Star In 'The King And I' Film

Argus Fri 3-4-55

49a(3)

HOLLYWOOD (ANP)—Dorothy Dandridge, who recently signed a long-term contract with 20th Century-Fox, has been given a choice role in a forthcoming film, according to columnist Hedda Hopper.

Miss Dandridge will play the number one wife with Yul Brynnor and Deborah Kerr in "The King and I," the famous Rodgers-Hammerstein musical based on the adventures of an English school teacher in Siam.

A non-musical version of the novel on which the musical is based, was presented some time ago by Hollywood titled "Anna and the King of Siam." Rex Harrison and Irene Dunn played the leads in the film.

Miss Dandridge will do her own singing and dancing in the movie and will not have her voice dubbed in as she did in her recent triumph, "Carmen Jones."

It marked the second major film that Miss Dandridge will make since "Carmen." She has also been given a key role in the Cecil B. DeMille epic, "The Ten Commandments."

'The King And I' May Have To Get Along Without Dandridge

Defender P. 6
Chicago, Ill.
Sat. 10-29-55

By HILDA SEE

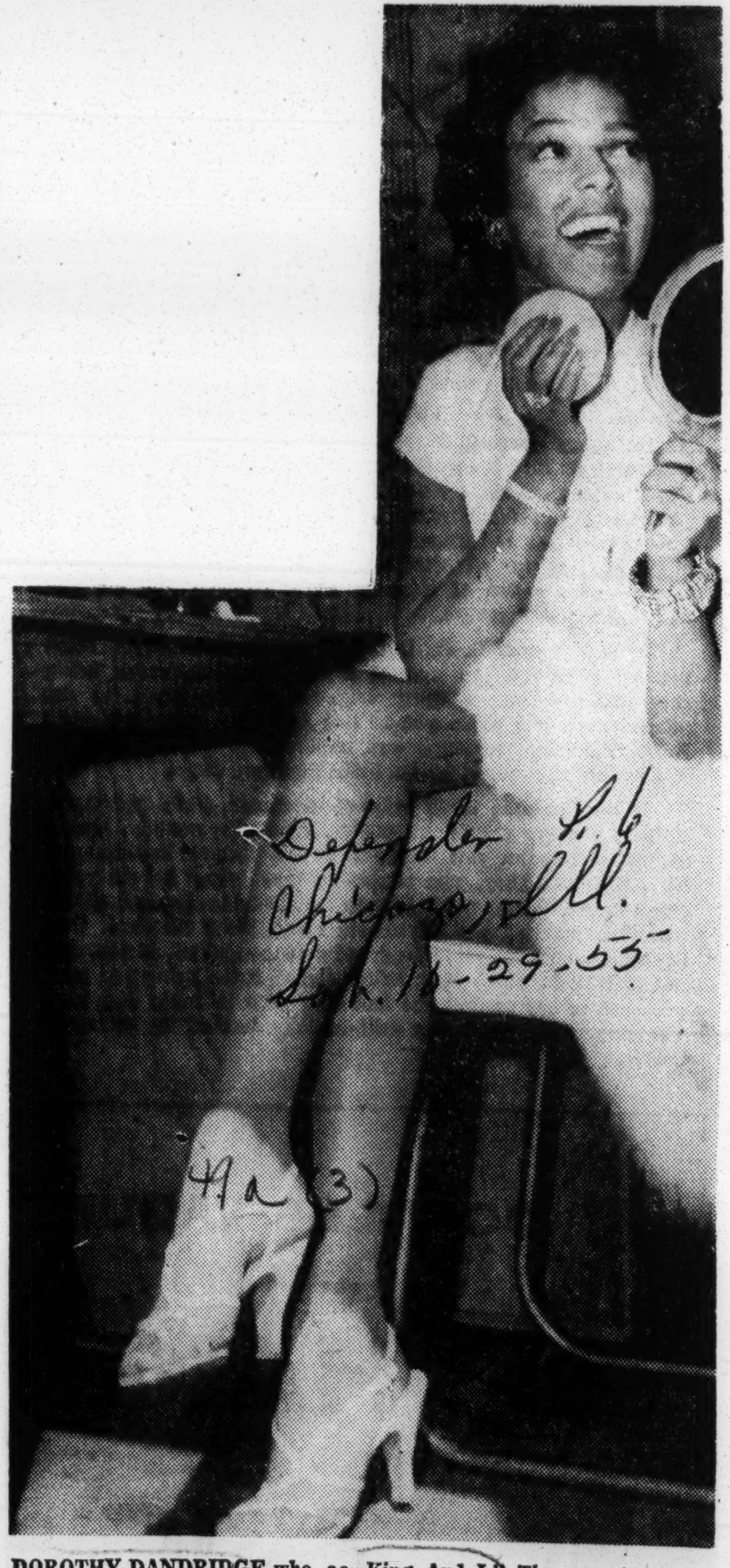
49a(3)

HOLLYWOOD — Trying to pry information from studio officials here isn't an easy task. You get a "We know less than you do about the matter" here and another just as complicated answer there, as they say in the street.

This corner hit Sunset and Vine determined to learn what there is to know about Dorothy Dandridge's decision not to play an offered role in 20th Century-Fox's "The King and I". We failed to get the answer and even if Miss Dandridge changes her mind and accepts the role we may never know why she was reluctant earlier. Another thing we sought was true or false to report the studio was considering legal action on grounds (they felt) that Dot had previously agreed to the part. Apparently she hadn't. Getting out of promises isn't that easy, especially after one has signed on the dotted line. So our only deduction is that Miss Dandridge didn't want the part the studio thought she might accept.

Rumors are generally bad and guessing is not authoritative of course so we'll just let ride those things even we may have been thinking. Such things as Miss Dandridge may have figured the part below the standard of an artist of her standing; that she may have objected to studio demands that she act a certain way, dress a certain way and speak a certain way. This of course is all guess work, unsubstantiated.

Dollars to doughnuts though, Miss Dandridge frowned on things other than the picture itself. "The King and I", a great play should make a great movie. That is if it is presented on screen just as it was on stage. However, a change here and there, while bringing the story up to a point where Dixie would accept it, might look grand to the studio but may cause Miss Dandridge to hit a certain low in the eyesight of the nation's screen viewers. My, my how we'd like to see the script as it was presented to Miss Dandridge or was to be given her.



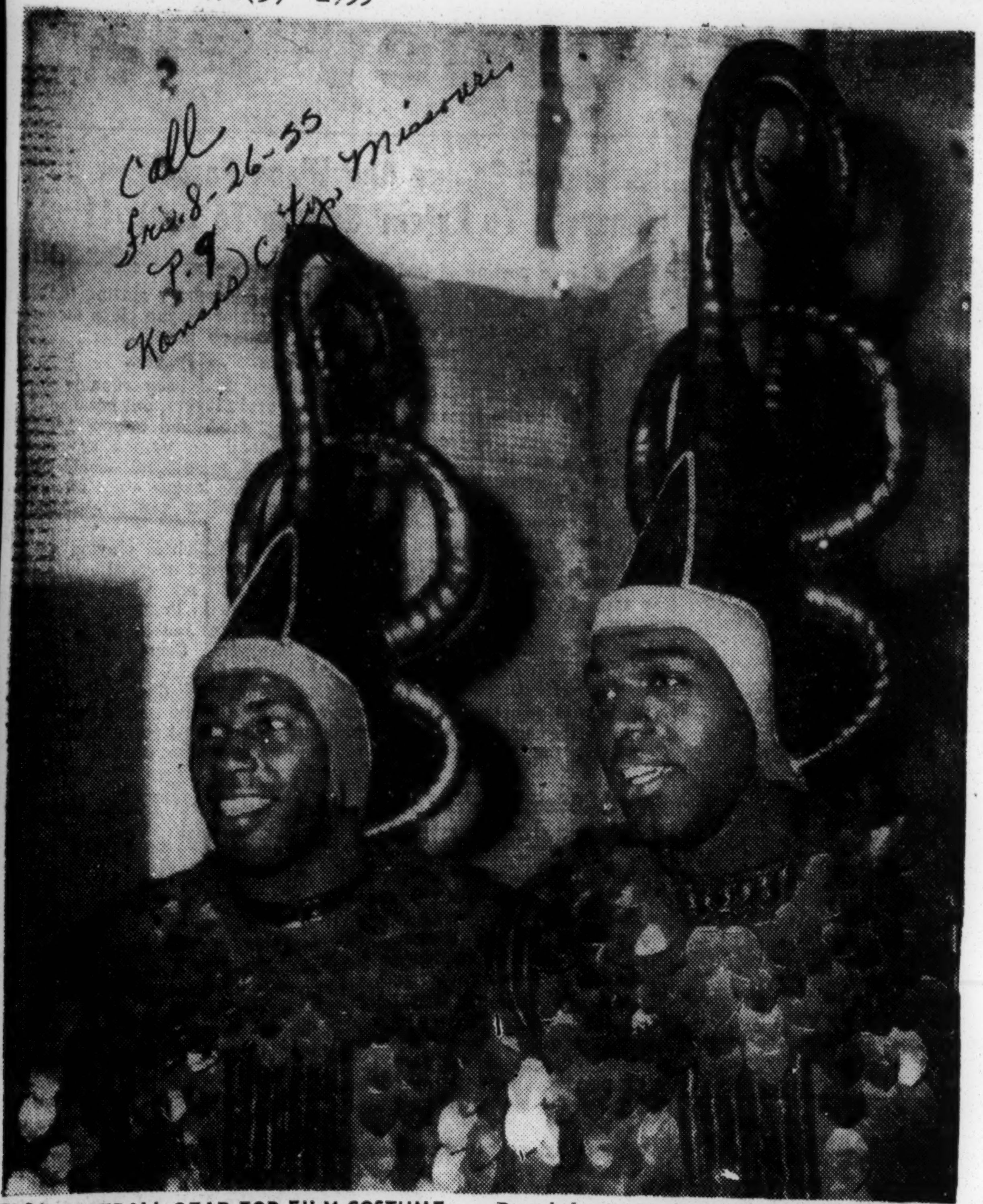
Defender P. 6
Chicago, Ill.
Sat. 10-29-55

49a(3)

DOROTHY DANDRIDGE who, according to reports, has turned down a role in the film "The King And I." The report coming out of Hollywood carries no details.

49a(3) 1955

KISMET



Call
Fri. 8-26-55
P. 9
Kansas City Missouri

TRADE FOOTBALL GEAR FOR FILM COSTUME. —Famed football stars, Deacon Dan Towler and Bill Townsend of the Los Angeles Rams, have traded their football helmets for a more colorful top piece for their appearance in the MGM film "Kismet." The studio's wardrobe department manufactured adaptions from their own Ram helmets. The headgear resembles a cross between the horn of a male goat and a musical instrument. It sets off an elaborate costume the pair wears in the movie which has its setting in ancient Bagdad. The film also features several other Negro players.

49a(3)

49a(3) 1955

NAT KING COLE STORY

Life Story In Color On Screens For Xmas

Defender Chicago Ill.

Sat. 12-17-55

HOLLYWOOD—Nat King Cole's life story in Cinemascope - color will be released to theatres Xmas week by University-International.

Thus Cole becomes the first Sepia artist to have his life story revealed on the nation's screens with major theatres as outlets. There have been many promises of such pictures of the top Negroes but so far nothing has come of the promises, many of which hit the headlines.

49a(3)

p15

Cole will appear as himself in the picture. He will sing six songs. They are "Route 66," "Straighten Up And Fly Right," "Darling Je Vous Aime," "That's My Girl," "Sweet Lorraine," and "Pretend." Some of the tunes will be presented with chorus in background while Nat will be seen at piano in others as well as heard on vocals.

Most important among the promised Sepia life stories that never appear were the "Carver Story" and the "Satchel Page Story." Proposal for the Carver film included James Edwards as the star while Stepin Fetchit was named as the one mostly likely to portray Satchel Page, the baseball star on screen. If the two artists were contacted no one has ventured to say. At least neither appeared on lots to begin work on the pixs leaving the whole thing as a matter of verbal promise.

Prior to this it was announced from Hollywood that the life of Bert Williams, great comedian of the early twenties would be filmed. Shelton Brooks, one time pal of the late comic was among those mentioned for the title role. Another story that began here in the film colony had plans being completed to do the life story of the late Bill "Bojangles" Robinson. Nothing ever came of that one either.

In the case of the King Cole Story there is a different note. The films have been shot and are in the files awaiting release. This detail is to be taken care of during Christmas week, Universal-International promises.

There is little doubt but what the film will meet with popularity, even in Dixie as Cole is admired all over for his vast talents. Then too the film is made in a way that affords Dixie little chance to resent it being shown in southern theatres

49a(3) 1955

PHENIX CITY

James Edwards' new film to Chi

Afro-American [illegible]

HOLLYWOOD, Calif. —(ANP) —Thousands of movie fans still remembering his "Home of the Brave," have been wondering what kind of role James Edwards portrays in the forthcoming "Phenix City."

Instead of enacting one of the hoodlums that had made the Alabama city in real life a den of gambling racketeers, and murderers, he plays one of the good citizens. The flick has its premiere in Chicago July 19 at the Woods theatre.

49a(3) 1955

PORGY AND BESS

Porgy 'N Bess To Be Filmed

Argus

49A(3)

St. Louis, Mo.

3-4-55

Fri

P. 3

NEW YORK (ANP)—Moving picture circles in Gotham are buzzing over the recent Paramount acquisition—minus actual signing of the final papers—of the right to film "Porgy and Bess" for a reputed $500,000.

A Paramount executive who came to New York last week is responsible for the statement that the George Seaton and William Perlberg producing team will be taking care of the movie version of the American folk opera. Payment of the film rights will be made to the estates of DuBose Heyward and George Gershwin, Dorothy Heyward who collaborated with her husband on the play "Porgy" and Ira Gershwin, who wrote the lyrics of the folk opera.

In the stage presentations, the lead in the opera were sung by Anne Wiggins Brown in the original cast. When the opera was presented in revival, Etta Moten, whom Gershwin had in mind when he wrote the wonderful music, took over and enjoyed the longest run of the play. Since Miss Moten, a number of singers have essayed the role as have a large number who tried to do "Porgy."

Original "Porgy" in the opera was Todd Duncan who also sang with Miss Moten in the revivals. As everyone knows, the show is at present breaking all records during its European tour and won the distinction of being the first all-Negro presentation at Milano's famed LaScala opera house where Caruso and Tetrazzina debuted in the Golden Era of the opera. Currently, this is the second European tour of the troupe especially recruited for the event.

'Porgy' Still Big in Europe

Courier

49E(1)

Sat 3-19-55

P. 15

Pittsburgh, Pa.

NEW YORK — Americans returning here from Milan, Italy, were highest in their praise of the performance of "Porgy and Bess" at La Scala March 1. The first American company to ever play the top Italian opera house, the Heyward-Gershwin operetta not only established a new box-office record, grossing $57,000, but broke precedent as well.

The greatest American Ambassador abroad, "Porgy" is doing for America what none has been able to do in generations, winning friends and influencing people for democracy. Never in the history of the great opera house did any audience ever applaud a show, but for "Porgy" they stood up and cheered. The management begged the producers to let the run extend into two weeks, but other commitments would not allow.

Since the production came to Europe hundreds of thousands have been turned away. In fact there are not enough theaters for it to play and in the next month they plan to accommodate more play dates with roving tents. These will be taken into sections where there are no houses so that as nearly as possible most of those who must see "Porgy and Bess" will see it.

49a(3) 1955 PRINCESS OF THE CARIBBEAN

Trinidad Girl Stars in Movie

Courier, p. 14
Pittsburgh
6-4-55

PORT-OF-SPAIN, Trinidad, BWI—(ANP)—A colored Trinidad girl will be the leading lady in a full-length feature color production entitled "Princess of the Caribbean." The movie is to be made almost entirely in Trinidad by an English company.

The star is Greta Wharton who went to England seven years ago to study music but took up acting after being spotted by a star-actor of the Bank organization.

ROCK 'N ROLL REVUE

49a(3) 1955

NEGRO FILM BOOKED

Commercial Appeal

Daisy To Have Rock 'N Roll Revue Starting Aug. 28

Memphis

Tenn

49a(3)

Aug. 8-21-55

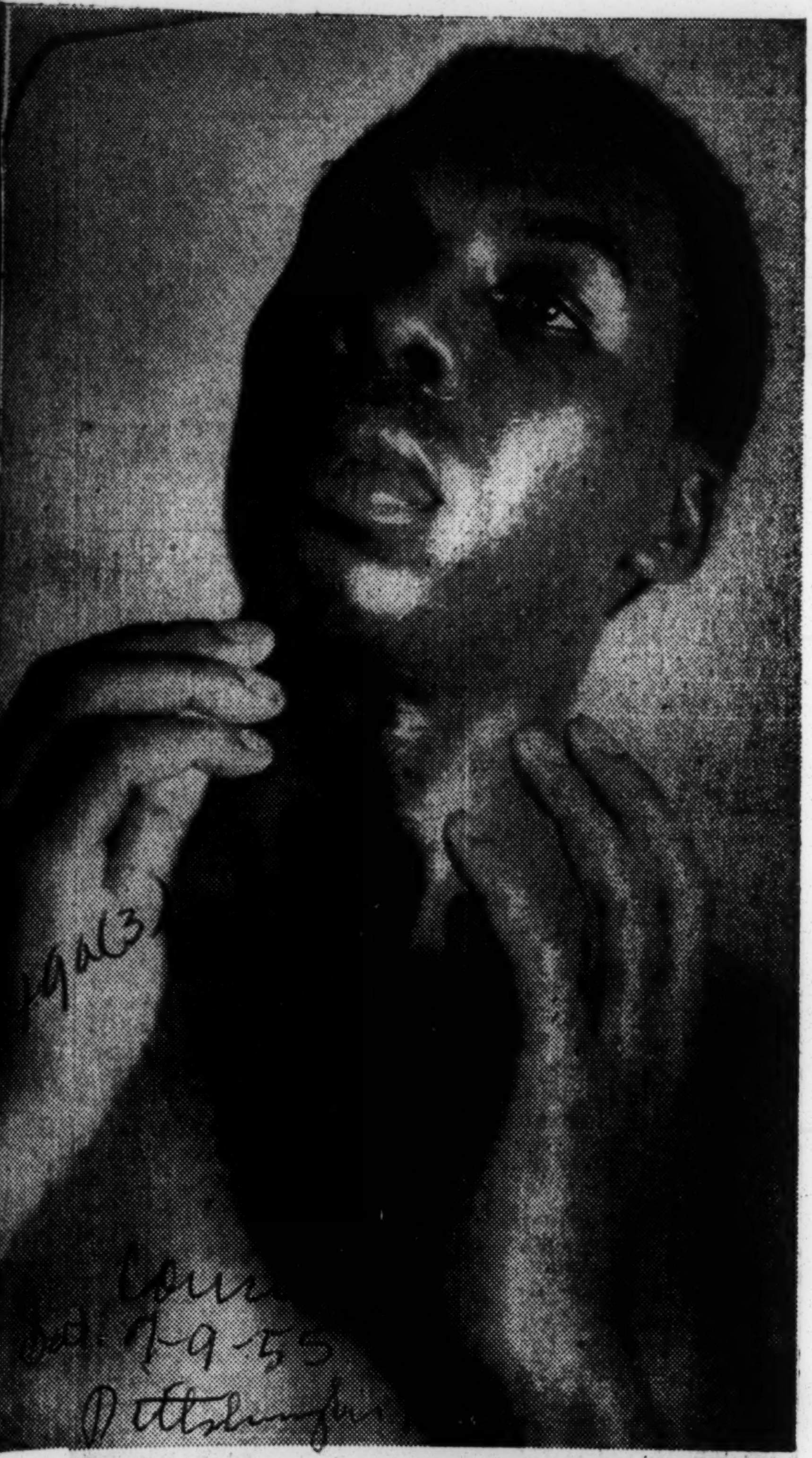
Rock 'N Roll Revue, an all Negro musical motion picture, will be presented at the New Daisy for five days starting Aug. 28.

Rock 'N Roll Revue will feature Nat 'King' Cole, Lionel Hampton and his orchestra, Dinah Washington, Joe Turner, Duke Ellington and his band, Larry Darnell, Willie Bryant, the Clovers, Ruth Brown, Coles & Atkins, Martha Davis, Little Buck, the Delta Rhythm Boys, Mantan Moreland, Leonard Reed and "Nipsey" Russell.

The show is advertised as "crazy, real gone."

49a(3) 1955

SEVENTH HEAVEN



49a(3)

Courier
Sat. 7-9-55
Pittsburgh

On Boadway—This unusual photo of James E. Wall is one way of putting emphasis on his acting ability. A finished performer, Wall has had experience in every phase of the arts. On Broadway he has even been an assistant stage manager. Currently, however, he's enjoying his first love, acting, and has a supporting role in "Seventh Heaven." In the Broadway success he plays the role of a Senegalese soldier.

49a(3)

49a(3) 1955

SIMBA

Screen: Mau Mau Terror

Times

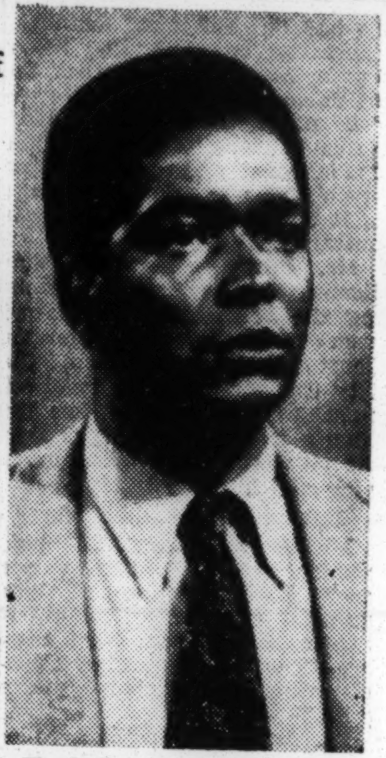
British Taste Pays Off in Film at Palace

Sat. 10-22-55

SIMBA, screen play by John Baines and Robin Estridge, from an original story by Anthony Perry; directed by Brian Desmond Hurst and produced by Peter de Sarigny for the J. Arthur Rank Organization; released here by Lippert Pictures, Inc. At the Palace.

Howard	Dirk Bogarde
Mary	Virginia McKenna
Drummond	Donald Sinden
Karanja	Earl Cameron
Mr. Crawford	Basil Sydney
Mrs. Crawford	Marie Ney
Dr. Hughes	Joseph Tomelty
Headman	Orlando Martins
Kimani	Ben Johnson
Joshua	Huntley Campbell

P 22



Earl Cameron in "Simba"

THANKS to British taste and spunk, the first fictional pic~~ture on~~ Mau Mau terrorism, "Simba," is a commendable job ~~on~~ nearly every count. Some spectators may feel that a candid documentary appraisal of Kenya's bloody black-vs.-white conflict might still be the best testament. Indeed, in less skillful or frankly sensational hands, the Palace's new film (with a stage bill) would have seemed like firecrackers added to dynamite. However, after fifteen solid-gold minutes, Palace customers can relax—(at least theoretically.

49a(3)

New York

Produced partly on location in the veldt country by Peter de Sarigny, this Lippert Pictures release is compassionate and chilling melodrama, spread across a fine semi-domumentary canvas in striking Eastman color and threaded about equally with sensitivity and violence. In a cold light, the plot itself seems less than ingenious, unfortunately.

The young hero, Dirk Bogarde, is an outsider who arrives to find his brother savagely butchered by natives. We feel pretty sure, for instance, that his romance with a lovely, expansive-minded colonial, Virginia McKenna, and his almost methodical exposure to various other settler convictions, will dissolve his hatred of the Negro. And we know darn well that his chief target, an upstanding young Negro physician will be martyred in a rather far-fetched climax, which spares the sweethearts.

Even so, these and most of the others emerge as real people, caught in natural attitudes of trust, suspicion, self-doubt and fear. Credit should go partly to the excellent, incisive dailogue in the John Baines-Robin Estridge transcription of an original story by Anthony Perry. Likewise the performances of the entire cast, to a man. As other citizens of a quaking, questioning community, Donald Sinden, Marie Ney, Basil Sydney and Joseph Tomelty are outstanding.

•

Two of the sequences, a Mau Mau initiation rite and the massacre of two elderly settlers, are frightful. But under Brian Desmond Hurst's sane, unobtrusive direction, this entirely worthwhile film remains primarily concerned with whys rather than wherefores, even while, the blood spills.

H. H. T.

49a(3) 1955 SINS OF ANNA

Interracial Marriage Gets Up Dander Of Pix Big-Wigs

Defender Sat. 5-7-55

By EDWARD SCOBIE

LONDON — Recently, ever since French and Italian film companies have been producing pictures which treat the problem of love and marriage between Negro and white in a mature, intelligent way, the London cinema bosses have been taking the lead in showing Hollywood that they are on the right road to racial tolerance on the screen.

Chicago Ill

One of the reasons for this change of heart is that mixed marriage movies are proving good box office.

49a(3)

First, there is the French film TROIS FEMMES, in which one of the stories, ZORA, concerns the love of a white soldier for a Negro girl. The Berkeley cinema where the picture was first shown, did capacity business for several weeks.

Now, at the Marble Arch Pavilion, the Italian film THE SIN OF ANNA is drawing the crowds in thousands. It tells the story of the love between a Negro actor (played by Trinidadian Ben Johnson) and a white Italian actress (Anna Vita.) From the critics, THE SIN OF ANNA has been receiving rave notices. Said Roy Willis of the West London Observer: "The intention was praiseworthy, and the dialogue between the Negro and the girl is often extremely good . . . The scenes between them are also enjoyable. Love between them is shown triumphant in the end."

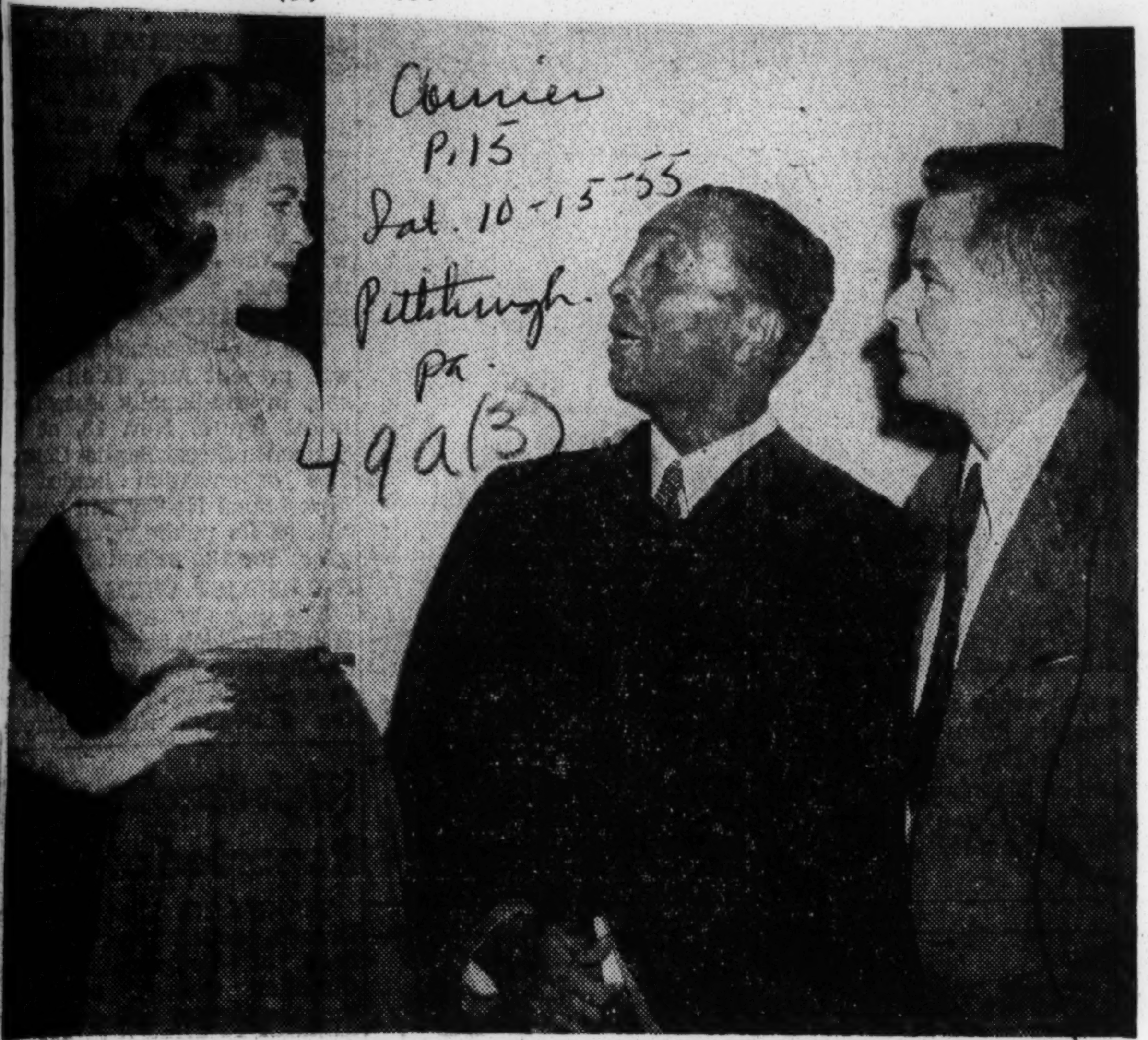
With the success of these two films, a London film company is contemplating a colossal production in cinemascope on the life of that famous nineteenth century Negro actor Ira Aldridge.

49a(3)

Defender Sat. 5-7-55 Chicago Ill.

ABOVE SCENE shows Ben Johnson, U. S. actor and Anna Vita in a close up love scene from the picture "Sins of Anna" while picnicing along an Italian countryside here.

49a(3) 1955 TRIAL



Courier
P. 15
Sat. 10-15-55
Pittsburgh.
Pa.
49a(3)

"TRIAL" STARS—Juano Hernandez, noted Puerto Rican actor and educator, who scored with distinction in "Intruder in the Dust" and "Stars in My Crown," is welcomed back to M-G-M Studios by Dorothy McGuire and Glenn Ford, co-starring in "Trial," dramatic story based on the Harper Prize novel by Don M. Mankiewicz. Hernandez portrays a judge in the picture, who tries the case of a youth unjustly accused of murder. Also starred in the picture are Arthur Kennedy, John Hodiak and Katy Jurado. Mark Robson is directing with Charles Schenee producing.

Otis Green Gets 'Upper Berth' In Film, The View From Pompey's Head

Defender p. 18 Chicago, Ill.

Sat 7-9-55

By HARRY LEVETTE

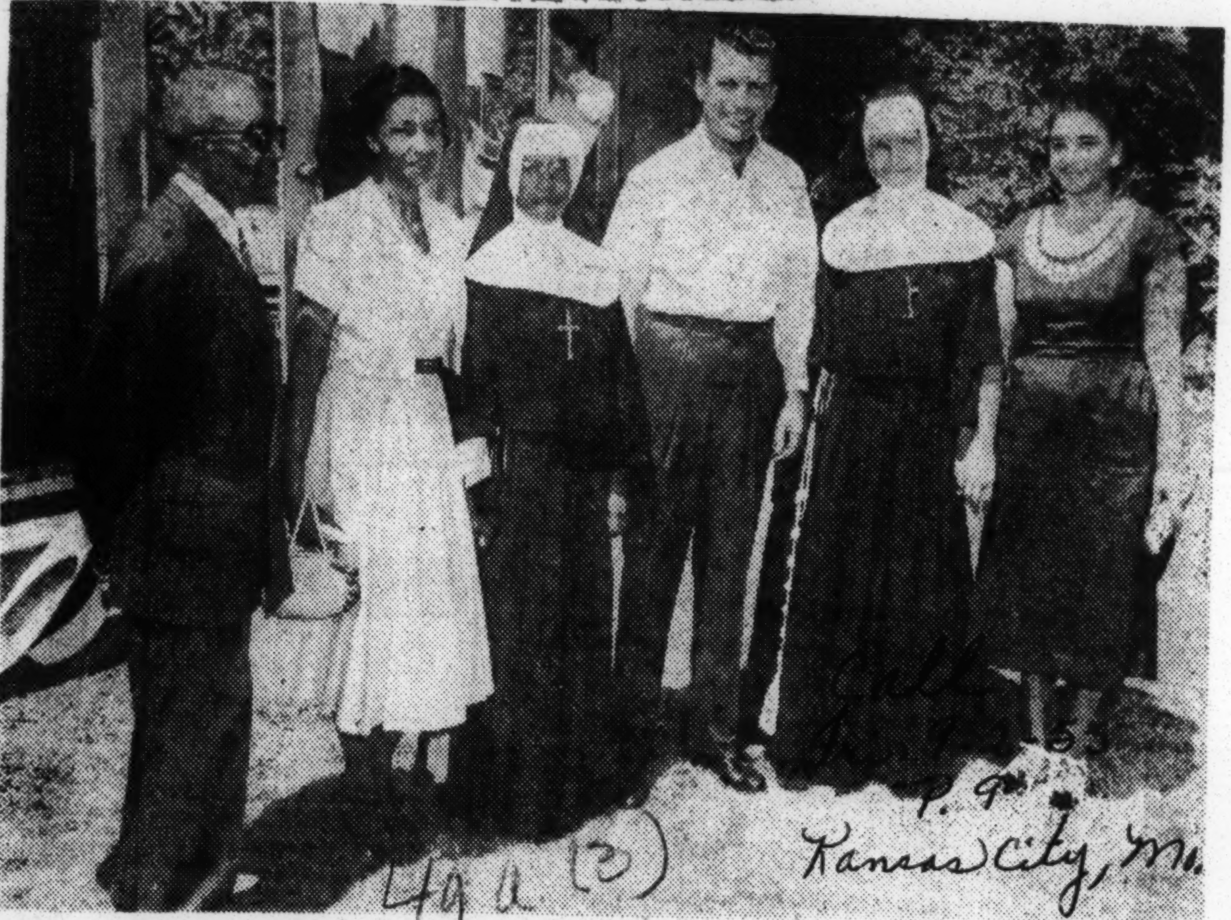
49a(3)

HOLLYWOOD, Calif. — (ANP) —Otis Greene was signed by Producer-Director Phillip Dunn for a good role in 20th Century-Fox's CinemaScope picturization of "The View From Pompey's Head," the Hamilton Basso best-selling novel.

The young actor, born in Omaha, Neb., and a graduate of U. C. L. A., where he majored in psychology and minored in theatre arts, appeared in such college productions as "The Park" and "Three Blind Mice," before making his film debut at the Zanuck lot in "The White Witch Doctor," in which he had the featured role of "The Bakuba Boy."

The good-looking lad has since divided his time between films and T-V in such productions as "Prisoner of War" and "Carmen Jones" on the screen, and such T-V shows as "Ramar of the Jungle," "Amos 'n' Andy," and the Lux Video Theatre.

Simultaneous with his casting in "The View From Pompey's Head" with co stars Richard Egan and Dana Wynter, Greene received word that Doetone Records have accepted his rhythm novelty song, "Rockin' With the Blues" for recording next week by the Rudy Pitts Combo.



Call
Fri 9-2-55
P. 9
Kansas City, Mo.

49a (3)

NUNS VISIT HOLLYWOOD SET.—Visiting the open air set of "The View From Pompey's Head" recently are two Negro nuns, Sister Mary Celine (left) and Sister Mary Virginia. Shown with them are, left to right: Harry Levette, ANP reporter, Mrs. Theresa Hayes Nelson, Richard Egan, co-star with Dana Wynter in the Twentieth Century Fox film, and Mrs. Rita Davis. The nuns were guests of Mrs. Nelson on their first visit to Hollywood. The trip was in celebration of Sister Mary Celine's 25th anniversary as a religious. The visit to the Hollywood movie set, complete with luncheon at the Cafe de Paree and a motor tour, was arranged by the film studio through Levette.

49a(3) 1955

THE WORLD ON THE MARCH

Film On Race Progress To Include City

Daily World

p 5

In Atlanta to make preliminary arrangements for the completion of his moving picture is I. J. K. Wells, of Charleston, W. Va., editor of "Color" Magazine.

The film, international in scope, is a documentary account of the progress of colored peoples the world over. Mr. Wells has already toured Europe, Africa and the West Indies and is adding Atlanta to the list of the major cities of the United States to be included in the film.

49a(3)

Atlanta, Ga.

To be titled "The New World on the March," the film, when completed, will be available to local theaters, schools and auditoriums. Mr. Wells feels that it wil be a valuable contribution to the study of contemporary Negro history.

Local businesses are cooperating with Mr. Wells in arranging the Atlanta phase of the filming schedule. The photography crew is scheduled here in the city about the middle of November.

Oct 16-1955

SCREEN

'West of Zanzibar'

By WILLIAM K. ZINSSER

WORLD THEATER

A screen play by Max Catto and Jack Whittingham, directed by Harry Watt, produced by Leslie Norman, a Michael Balcon Production in association with the Schlesinger Organization, a J. Arthur Rank Organization presentation in Technicolor released by Universal-International with the following cast:

Bob Payton	Anthony Steel
Mary Payton	Sheila Sim
Ushingo	Edric Connor
M'Kwongwi	Orlando Martins
Tim Payton	William Simons
Lawyer Dhofar	Martin Benson
Ambrose	David Osieli
Bethlehem	Bethlehem Sketch
Khingoni	Peter Illing
Half Breed	Edward Johnson
Juma	Juma
Wood	Howard Marion Crawford
Col. Ryan	R. Stuart Lindsell
Dhow Captain	Skeikh Abdullah
Ketch African	Joanna Kitau
Senior Official	Roy Cable
Tana	Fatuma

Moon Over Mombasa

TWO months ago this reviewer, on a journalistic errand somewhat beyond the Loews neighborhood circuit, was browsing around the old harbor at Mombasa, thinking what a great movie that colorful port would make, with its fleet of Arab dhows carrying on their ancient trade as they have since the age of "ivory, apes and peacocks."

49a(3)

Herald Tribune

Yesterday, a movie on this very subject, filmed in Technicolor in Mombasa, opened at the World Theater here under the starring title, "West of Zanzibar." It's enough ~~to make~~ a man believe in telepathy, though it's possible that the J. Arthur Rank people thought of the idea themselves.

p.16

Arab dhows have been blown down to this Indian Ocean port by the annual monsoon from the Red Sea and the Persian Gulf for thousands of years. Their biggest item of trade used to be slaves; now it is ivory, and much of it is illegal—poachers shoot elephants on the vast game reserves of Kenya and smuggle the tusks out to dhow captains in and around Mombasa.

This is one of the most nettling problems facing the British, and no wonder it strikes a visitor as a good movie situation. It's got drama. It also has intrigue — every worker on the Mombasa docks looks like a smuggler both by heredity and training. And it's got color — the dhows under full sail along that tropical coast may well be the most exotic craft in the world.

The cameramen in "West of Zanzibar" have done their job well. They have captured enough of the romance of the East to delight the thousands of people who rank Burton Holmes and James R. Fitzpatrick as the top movie-makers of our time.

New York, N.Y.

Merchants haggle in the narrow bazaars of Zanzibar so realistically that you can almost smell the cloves over that legendary spice island. Long lines of Swahili porters load huge bales onto waiting dhows, whose wily captains smile inscrutably at the luscious thought of all that illicit cargo. African tribesmen gather in the moonlight to go poaching on the veldt with spears and arrows. Elephants and hippos splash in the rivers, and garish birds are startled into graceful take-offs.

Who would be greedy enough to want a good script and good acting, too? Any one looking for dramatic values would do better to stay home and read "King Lear"—he won't find them in this picture.

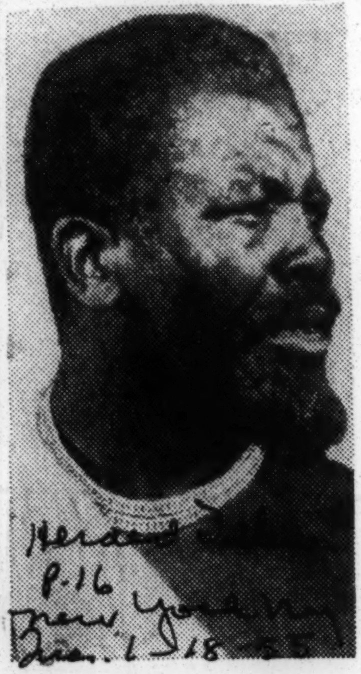
Tues. 1-18-55

"West of Zanzibar" was made by the group which produced a picture of the same type, "Ivory Hunter," a few seasons ago. The movie is a sort of seagoing ry Hunter," and its hero is yed by the same Anthony el, who tracks down his ad- saries with a combination of tenacity and bungling that may be unique in colonial history.

The screenwriter has thrown some obstacles in his path that might daunt even the dauntless Hemingway. Three separate times Steel is about to close in on his slippery foes when he is attacked by a wild animal. A leopard claws him in a tree, a hippo upsets his canoe, a crocodile nibbles at his leg. Needless to say, it is slow going—tracking smugglers is hard enough without having *all* God's creatures get into the act. Evidently the writer was told to use Africa's natural resources to the fullest.

Steel also has a formidable obstacle in his wife, who keeps saying things like, "But you mustn't go it alone, Bob . . . those blighters will stop at nothing . . . this is a job for the police," or "The chief may be your friend, but this is bigger than both of you . . . it's not just for me—think of little Timmy." Sheila Sim plays this serious role in such a way as to draw peals of laughter from the audience, which is a trick that probably isn't taught at the Royal Academy of Dramatic Arts.

Ironically, several native Africans turn in the best acting jobs of all. They are sincere and appealing. It's possible that they learned their lines by rote and don't really know what they're saying. The English actors aren't so lucky.


Herald Tribune
p.16
New York, N.Y.
Tues. 1-18-55

Edric Connor in "West of Zanzibar."

49a(3) 1955 WILDENESS ROAD

PLAY DARES SOUTH TO FACE PROBLEMS

~~N.Y. Times~~

Green's 'Wildeness Road,' Given at Berea College, Is Potpourri of Issues

57

P. 36 c

Special to The New York Times.

New York

Times

6-30-55

BEREA, Ky., June 29—Paul Green, noted American folklore draamtist and a native Southerner, boldly challenged the region tonight to view its race relations problem as part of the total democratic struggle to preserve free inquiry.

In "Wilderness Road," an outdoor drama that had its première performance here tonight, Mr. Green has written about nightriders, flogging, fraticide, book burning and ugly reprisals against those who would teach unpopular thought.

As counterpoint to violence and passion, the author has interwoven a regional—'fable" about a rural school teacher in Kentucky's highlands whose love of truth, compassion for the innocent point up the moral that love and freedom rather than hate and censorship are the weapons for combating evil.

The drama concerns the mountain folk during the Civil War years when the slavery issue pitted neighbor against neighbor on the battlefield. To make clear, however, that the theme is applicable to topical issues, Mr. Green has subtitled his draam "A Parable for Modern Times."

The drama was commissioned by Berea College. It is the feature item of its centennial celebration, which was formally opened in conjunction with the première showing, and bids fair to be a controversial subject in much of the South.

Mr. Green's message to his fellow Southerners comes at a time when the region is in turmoil over the school segregation controversy and in some sections there have been threats of reprisal against those who would break with past customs.

75,000 Expected at Fete

"Wilderness Road" will be presented nightly, except Sunday, through Sept. 5. Some 75,000 visitors are expected on Berea's campus during the "birthday" period and most of them will view Mr. Green's pageant.

In an interview before the drama opening Mr. Green said that for about eighteen months he had done research on the Civil War history of the Berea area and received a number of letters urging him not to tackle the subject for fear it would open old wounds in this time of social crisis.

Mr. Green said that it was his long-held conviction that folk drama was a major instrument for helping Americans renew the ideals and purposes that had guided the destinies of their forefathers. Consequently, he added, he felt strongly that this particular drama had a special meaning for the troubles of today.

49a(3)

He emphasized also that he had been profoundly moved by the historical role of Berea College, which was started in Kentucky's highlands in 1855 by a small group of abolitionists who held implacably to the belief that education was meaningless unless all men were free to know the truth. Throughout the drama Mr. Green has paid tribute to Berea's ideals.

Mr. Green said he felt there were three levels at which his play gave modern warning that democracy cannot survive when education is fettered. He said the race relations scenes emphasized the need for men to know each other, the book burning scenes underscored the current trend to curb academic freedom and the war scenes stressed that even the peace-loving must be prepared to fight tyrants who would distort the truth.

The drama's title is taken from the name given to the rugged mountain trail over which frontiersmen and early settlers moved westward into Kentucky. The play, however, makes the point that in time of moral crisis all men are confronted with the choice of becoming pioneers along a "wilderness road" of anguish and travail.

Story Concerns Teacher

The story principally concerns John Freeman, a young Kentucky highlander who wants to conduct a rural school in which white and Negro children can obtain the rudiments of education in the epromise of releasing themselves from poverty-ridden, earthbound lives.

The hysteria and ideological divisions generated by the Civil War turn his neighbors' hands against Freeman. His schoolhouse and books are burned and he is flogged by nightriders. He cannot commit himself to either side of the conflict until the war makes a casualty of his most promising student. Then Freeman realizees that total sacrifice is essential to survival of ideals.

Freeman joins the Union Army and fights against his Confederate brother. He is killed in a skirmish in his home valley, but the North's victory by then is inevitable and the "Berea idea" in education is assured of fruition.

The drama is presented in an amphitheatre carved out of the westerly slopes of Indian Fort Mountain about three miles from Berea. A cast of 100 actors, singers and dancers portrays seventeen scenes on three connected stages. There are 1,791 seats and in Berea College's tradition the audience eis unsegregated.

The drama is directed by Dr. Samuel Selden, chairman of the drama department at University of North Carolina and long associated with Mr. Green's dramatic productions. The sets were designed by James Riley, the lighting was directed by John Bonitz Jr. and the colorful costumes were designed by Fairfax Proudfit Walkup.

49b 1955

Defender Chicago Ill. Sat 12-10-55 49g 49j

ADELAIDE HALL who has been in England for many years is a top radio personality on British Broadcasting Company. Here the singer who rose to fame with Shuffle Along before quitting America is shown with left actor Norman Shelly and Anthony Hopkins, ace music composer just before one of her broadcasts.

STRIKE IT RICH

49

Courier Sat. 12-17-55 P. 26 Pittsburgh, Pa. 49f

RIGHT CHORD—The Charioteers, famed vocal quartet, became a quintet when Warren Hull joined them after they appeared as helping hands for a needy person on the "Strike I Rich" TV show.

Ed Sullivan's Tribute To Negro Performers

Journal Guide

IT was a generous and unqualified tribute that Ed Sullivan paid on his television show last Sunday week to Negroes as artists and entertainers and as patriotic citizens. The celebrated columnist and "Toast of the Town" master of ceremonies paused midway of his hour-long program to voice as fine a testimonial to artists of the race as it has been our good fortune to hear. That it was well deserved was underscored by the thunderous applause with which the studio audience greeted the tribute.

MR. SULLIVAN

P. 10 49h

Sept. 3 55 Norfolk Va

Mr. Sullivan has one or more Negro performers on his show, on the average, every other Sunday—sometimes several Sundays in a row. That proves his liberality, his good sense, and his courageous disregard of those segments of the people who periodically criticize the prominence given to Negroes on television.

But it also proves that his sponsors are equally liberal and unprejudiced, for no show of that kind gives Negroes such opportunities without the approval and cooperation of those who pay the bill. "Toast of the Town" is sponsored by the Lincoln-Mercury division of the Ford Motor Company.

Mr. Sullivan took occasion to recall how, in television's infancy, a small but well-organized and powerful clique of Communists and left-wingers sought to control the new medium for their propaganda purposes. He related how a group of patriotic artists and others in the industry organized to defeat the objectives of the Communists and those who fall for their ideas.

The Negro performers, Mr. Sullivan said, cooperated wholeheartedly and unanimously in the counter activity. As a result, the Communists' aim was defeated.

On the particular program in question, Mr. Sullivan starred the famous trumpeteer, Louis Armstrong, and the trio composed of Sammy Davis Jr., his father, and his uncle, Will Mastin. He named them as being among the group of Negroes who participated so notably in television's anti-Communist drive. Among others he named were musician Noble Sissle and Leon Whipper of the stage and screen. There were, of course, numerous others.

In a time of controversy and, in some areas, of tension arising out of the issue of school desegregation and other continuing interracial problems, a great deal of benefit will result from broad-minded comments such as Ed Sullivan made to an audience estimated to average between 20 and 30 million persons from coast to coast.

Everything about television is not also commendable; that is to be expected in so new a medium of communication and entertainment. But in this, and similar instances, television renders tremendous public service.

Afro-American P. 20
Baltimore, Md.
P. 20
Sat. 12-24-55

495

'I SPEAK FOR DEMOCRACY' was the theme of talks given by these four Washington high school finalists in the annual "Voice of Democracy" contest. Gabriel Kajeckas (right) of Gonzaga, was the winner in Sunday's telecast over WMAL-TV and will represent D.C. in the national finals. He received a television set and a wrist watch. Table model radios went to the other contenders who are, from left: Wilmer Hunt Jr. of Cardozo, Edna Robinson of Immaculata Seminary, and Mary Stenson of the Academy of Notre Dame.

Has Title Role in All-Star Group

Eartha Kitt to Headline Cast in CBS-TV's Salome

Courier
Sat 8-27-55
P. 15
Pittsburgh Pa.
496

NEW YORK—There seems to be a new democratic look over at CBS-TV and on that channel it looks good. So many things have been happening over there in the last few weeks it's hard to keep up with the doings news-wise. However, the headlines are never overlooked or missed and though this big news comes as second-hand or something it has been confirmed. Therefore, it's our pleasure to report that Eartha Kitt will headline a predominately white cast on the Dec. 18 "Omnibus" presentation of "Salome."

The internationally famous entertainer will play the title role with the British star Michael Redgrave playing opposite as her leading man. The director will be Peter Brook who's being imported from England for this chore with Leonard Bernstein creating a special score for the opus.

Before her TV acting debut Miss Kitt will play the Apollo Theatre in Harlem, move on to the El Rancho Vegas in Las Vegas and the Mocambo in Hollywood ... IZZY ROWE.

Ed Sullivan Tells Nation Of Struggle

Reveals Story Of Communist Try To Take Over Video

Journal and Guide
496
Sat. 5-21-55
Norfolk

By P. Bernard Young Jr.

NEW YORK—One of the finest tributes ever paid to the American Negro performer, and to the race in general, was voiced to a nationwide television audience Sunday night by the celebrated M.C. Ed Sullivan, impresario of "Toast of the Town."

His tribute to sepia artists drew thunderous applause from the studio audience.

* * *

MR. SULLIVAN, midway of his hour-long show, estimated to be heard weekly by between 20 and 30 million viewers, took occasion to say:

"In television's infancy a small, organized and powerful clique of Communists in the entertainment field sought to 'take over' TV for their own treacherous propaganda purposes.

"A group headed by Conrad Nagel (stage and screen star), and helped by myself, got together to combat the Communists' attempt and to root

every patriotic entertainer in the business. By none were we more unitedly supported than by the Negro performers. They came through when the chips were down and voted with us wholeheartedly.

"These performers included Sammy Davis Jr., Sammy Davis Sr., Will Maston, Noble Sissle, Leigh Whipper, Louis Armstrong, and a host of others.

"Not a single colored artist whose aid we sought failed us. The world always has owed a debt of gratitude for the contributions of Negroes as artists, and it owes a special debt to them for their role in keeping television out of the hands of subversives.

"So ladies and gentlemen, when you see a Negro performer, tip your hat, for there goes a real American."

* * *

SULLIVAN'S show is sponsored by the Lincoln-Mercury division of the Ford Motor Company of Detroit, whose Ford Foundation and affiliated philanthropic agencies have contributed so generously to a more enlightened approach to the problem of school desegregation and in other spheres of interracial relations.

On his Sunday night program starring spots were assigned to the Davises, father and son, Mastin, and Armstrong. The latter was co-starred with Gary Crosby, son of Bing Crosby, in the youth's first major TV appearance.

* * *

THE VETERAN trumpeteer and the youthful crooner were

a smash hit, as was the Davis-Mastin trio.

Young Davis took occasion during his appearance to deny reports that the famous father-son-uncle trio he stars in would be broken up.

Journal and Guide
Sat 5-21-55
Norfolk

49b 1955

Negro Stars To Get Own TV Shows When Race Goes To Bat For Them

Call Fri. 12-16-55

P. 9

Kansas City, Mo.

49b

By MALCOLM POINDEXTER

CHICAGO. — (ANP) — Top rung Negro performers around the country are beginning to feel the impact of television and its ban against them as regular attractions.

In the wake of their sensational appearances have come verbal requests demanding that TV find spots for them. Yet there has been no concrete bit of evidence pointing to this being done.

Actually, the nation is being deprived of some of the greatest available talent, the artists themselves of a much bigger livelihood.

Television, in effect, is cutting its own throat. There are many channels unopened because there is not enough talent to supply a full day's programming. Yet, with this knowledge at hand, the network and local station officials refuse to meet the problem head on.

They have admitted on many different occasions that to open these unused channels would mean a tremendous new source of income. That it would mean work for a lot more artists and certainly better viewing for the home audience.

Sammy Davis, the most versatile performer to come along in many a day, was all set for an ABC network show. It was in the talking stage for months but nothing more happened. Nat King Cole was also mentioned as a "natural" that the industry had long overlooked, but plans for him to pursue his career on the video screen also fell by the wayside.

Meanwhile, Davis, Cole and a host of other Negro greats must be content to make personal appearances on such shows as Ed Sullivan's "Toast of the Town," "The Colgate Comedy Hour," "Spectacular" or the "Tonight." The hosts are forced to admit that they are far more than just guest artists.

The same closed doors that greets Davis and Cole are there for such stars as Dorothy Dandridge, Billy Eckstine, Duke Ellington, Lena Horne, Ethel Waters, Marian Anderson, Pearl Bailey and Harry Belafonte.

Television seems satisfied to "throw them a bone" from time to time, but as far as getting a program series of their own, which they richly deserve, absolutely nothing happens.

At first, there was the excuse that sponsors would not pay for time occupied solely by a Negro performer. This does not excuse the networks, which have vast wealth at their beck and call from taking up the cudgel in behalf of the race artist. This does not, if these officials are sincere in their desire to right this wrong, hinder them from setting aside five minutes once a week for each of these name performers.

Where the fault lies has never been definitely determined, but it is a certainty that something could have been done by now. Public reaction, some say, has kept the Negro out of television as a star performer on a show of his or her own, but this excuse does not hold water. The Negro has been too well accepted.

Despite the fact that tremendous strides are being made in this newest medium, the industry still falls in the category of a "backward" one. It has cheated the viewer of many hours of enjoyment not to speak of openly robbing the performers of deserved income. Whatever the stars make on the road they could triple this amount with a television spot. Not to speak of cutting down burdensome expense accounts which keep most of them secretly impoverished.

Hy Gardner, editor of the New York Herald Tribune TV and Radio Magazine, told in a recent article how the medium treats Negro talent. He charges in the opening paragraph: "It is a paradox that man's most forward moving mass medium of entertainment can, in the same breath, be so backward from a human standpoint. Despite the progress being made in color television, television remains color blind."

It is past time that the Negro public, which has yet to realize its own strength, fought this issue to a successful conclusion. A steady flood of complaints to local and network stations could eventually lead to something being done about the situation. They would certainly do little harm.

If the Negro is to be given a deserved break in television it will come as the result of a hard fight. It will never come as the result of small community meetings or even mass demonstrations. It will have to come from the best recommended source —public opinion in writing.

Women star in Variety Hour

Afro-American

Baltimore, Md.

Sat. 12-24-55

P. 11

49b

Three of Chicago's outstanding women were featured Sunday, December 11th on the Civic Variety Hour, heard every Sunday at 8 to 9 p.m. over Radio Station WSBC.

Mrs. Edith S. Sampson, attorney, former Alternate U.S. Delegate to the United Nations and recently appointed Assistant Corporation Counsel, was cited as the "Personality of the Week." She was honored by the Chicago Committee of One Hundred, sponsors of the hour.

The Civic Variety Hour listeners heard Mrs. Cora M. Patton deliver the major address of the broadcast. Mrs. Patton is president of the Chicago Branch of the National Association for the Advancement of Colored People and has long been a dynamic leader in Chicago Civic affairs. A business woman Mrs. Eloise B. Johnson owner of a millinery shop on 47h Street, was in the spotlight as "Today's Woman," a regular feature of the broadcast conducted by Odas Nicholson.

* * *

"WE THINK this was one of the finest programs of the series," Ernest R. Rather, president of the Chicago Committee of One Hundred, said, "When you pause to think about the contributions made by women to the development of Chicago, it is amazing to look at the facts. Mrs. Sampson is a variety of success stories all wrapped up into one unbelievable, dynamic package."

Rather said, "Add the vibrant lives of Mrs. Patton and Mrs. Johnson and you have a trio of women who have made significant achievement. The Committee was extremely proud to present them all to the City of Chicago on a program."

The Civic Variety Hour is a weekly portrayal of the history and accomplishments of members of the colored group. According to Rather, the purpose of the program is to make it easier for other groups to become acquainted with the colored Americans with the hopes that such understanding will reduce and ultimately eliminate intergroup friction.

Frayser T. Lane, Chicago Urban League executive, conducted another of his "Community Tours" on the Civic Variety Hour Sunday.

Afro-American

Sat. 12-31-55

Baltimore, Md.

P. 1

49b

NEW CBS PERSONALITY — Former "Anna Lucasta" star Roy Allen last week was appointed stage manager of the Columbia Broadcasting System's "Morning Show," TV feature. It marks the first time a major network has hired a colored person in such capacity.

L.A. disc jockey on 'Monitor' staff

Afro-American Sat. 12-31-55

Baltimore, Md.

49b

The familiar question, "Who's on first?" has finally been answered.

The answer lies in the person of Joe Adams, the West's first "Monitor" announcer-deejay.

In addition, his other "firsts" include the first radio personality to have the Los Angeles City Council proclaim a day in his honor, March 15, 1953. Only three other persons in the hundred-year history of Los Angeles have been previously honored.

He was the first member of his race to "headline" a show for the Hollywood Coordinating Committee to entertain troops in Korea and Japan.

* * *

HE WAS the first colored person to receive an award in the twenty-year history of the Foreign Correspondents Association as one of the three outstanding new actors of the year for his portrayal of "Husky Miller" in the award-winning film "Carmen Jones," of which he was one of the co-stars.

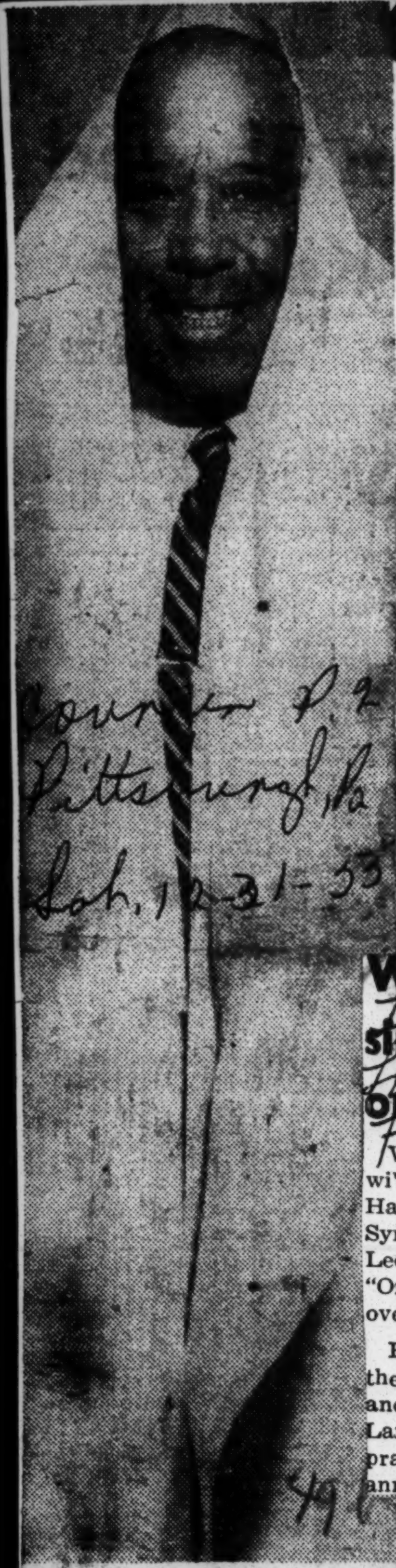
And he was the first member of his race to be assigned by a major network as an announcer on transcontinental shows, when three years ago, NBC gave Joe Adams the opportunity of doing West Coast jazz remotes.

* * *

CURRENTLY in his tenth year as deejay on KOWL, Santa Monica, California, Joe has become the station's top personality and most valuable property. In addition to his daily announcer-deejay chores, he has resumed his special producer duties on NBC's weekend radio service, "Monitor."

He formerly produced the Moulin Rouge nitery in Las Vegas. His present assignment is producing the program's segment from Zardis' Jazzland nightclub on Hollywood Blvd.

Joe and his wife, Emma, have been married ten years. He likes all types of music and is fond of sports as both participant and spectator. His hobbies, in order of importance, are working with the youth division of the Los Angeles Police Department, photography and golf.



Courier P. 2
Pittsburgh, Pa
Sat. 12-31-55

49 b

'Good Luck'— Roscoe C. Wright, New York letter carrier, who has reached $15,000 on the "$64,000 Question," displays a "Good Luck" scroll signed by several thousand tenants at 521 Fifth Avenue, the office building in which he delivers mail.

CBS-TV hires tan stage manager

Afro-American
P. 7
Baltimore
Sat. 12-31-55

NEW YORK — CBS Television has hired Roy Allen, former newspaper advertising layout man, as a television stage manager for "The Morning Show."

Born in Cambridge, Mass., Allen was an actor on the legitimate stage since 1942. He played in John Wildberg's production of "Anna Lucasta" from 1945-48 and at one time was stage manager of the second company. He had acting experience in over 20 shows. Besides that he worked in pictures (with Columbia) and the U.S. Signal Corps. He did work as an actor, announcer and director in radio.

He was an announcer on Station WMEX in Boston for three years. In television he acted on the major networks and was stage manager on a closed circuit.

His background includes study at the School of Radio Technique, Emerson College in Boston the Massachusetts School of Art the Betty Cashman School for Speech and Drama, South End Music School and Rindge Tech in Cambridge, Mass. for Journalism.

He is a senior member of Actor's Equity, 35 years old, married and has two children.

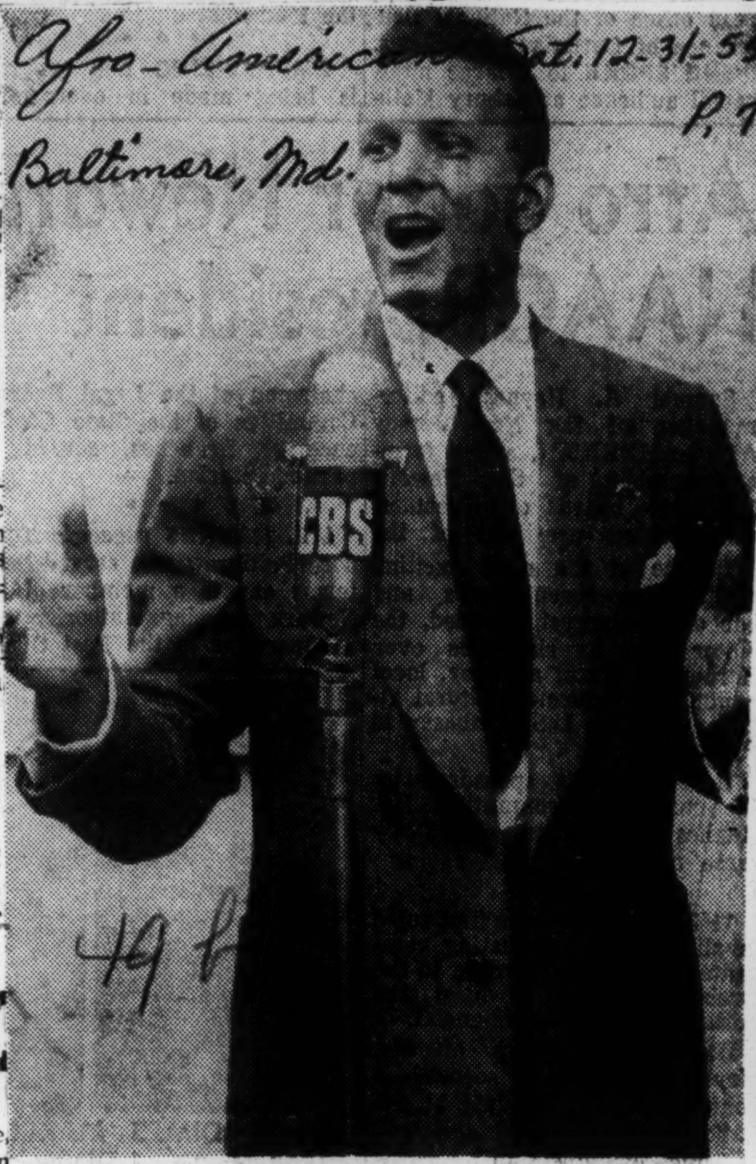
Wm. Warfield singing "Messiah" on TV's "Omnibus"

Tribune P. 18
Los Angeles, Calif.
Fri. 12-23-55

49 b

William Warfield, bass baritone, wi'l be one of four soloists when Handel's "Messiah," featuring the Symphony of the Air conducted by Leonard Bernstein, is presented on "Omnibus" Christmas Day Sunday, over KNXT, Channel 2 at two p.m.

Featured will be the 40 voices of the Schola Cantorum, vocal group, and four soloists, Warfield, Gloria Lane, contralto; Adele Addison, soprano and a fourth singer to be announced.



Afro-American Sat. 12-31-55
P. 7
Baltimore, Md.

49 b

IN NEW YEAR Y CONCERT—Tenor Rawn Spearman, stage, radio and TV star, will be one of the headliners on the 22nd annual New Year's concert staged by the Harlem YMCA. Mr. Spearman, last seen on Broadway in "House of Flowers," is a holder of the John Hay Whitney and Griffith Music Foundation awards and has done extensive overseas tours.

Courier P. 2
Pittsburgh, Pa
Sat. 12-31-55

49 b

Featured Performers— Martha Davis and spouse will be featured on WCBS-TV's New Year's Eve hour and forty-five-minute extravaganza, "New Year's in New York." Dick Haymes and Mindy Carson will be guest stars.

Ed Sullivan Says Negro Actors Have Done Much To Combat Communism In The United States

Advocate
Sat. 3-19-55 P. 1

49 b

Washington, D. C., March 15—Negro television performers have played an important role in voting down communists attempts to control their union, according to Ed Sullivan, CBS television star.

This statement was made at the brotherhood luncheon given at the Willard hotel, Saturday by the National Council of Negro Women in honor of its founder and president emeritus, Mrs. Mary McLeod Bethune.

Sullivan, who shared the platform with Mrs. Eleanor Roosevelt, was awarded a citation by the NCNW "for the tremendous vitality and stimulation" he had given the "ideals of brotherhood" through his television show, "Toast of the Town."

49b 1955

London's T V With Commercials Nets No Gain For Sepia Stars

49b – Defender

By EDWARD SCOBIE

Sat. 11-19-55

LONDON — For the first time in the history of entertainment in this country, Britain has a sponscred television network. The Independent Television Authority broke the water-tight monopoly enjoyed by the BBC, a corporation which shuns all forms of commercial advertising on its radio and television programs.

P. 7

As a result of this break from tradition, top entertainers and lesser mortals in the song-and-dance business were quickly signed up by the ITA at fees which would stagger the bigwigs in the BBC's august, Broadcasting house. But all in the ITA is not rosey for Negro stars. Whereas every known and unknown artist has collared a spot on the ITA's screens, Negroes are finding themselves left out in the cold. In fact, one of the few lucky colored acts which has, so far, managed to get in from the beginning, is Harriott & Evans, piano song-stylists who, in the past year, have climbed to stardom. Since September 27, they have been starring in their own bi-weekly show Light of London." Pianist in the act is Chester Harrott. Both artists are Jamaicans.

Apart from their television program, Harriott and Evans will still appear on solo guest spots on the BBC. On Octorber 3, they opened at Edmundo Res's night club, the Coconut Grove, in Regent Street for four weeks: and Polygon Records have signed them.

Chicago, Ill.

World
Fri. 12-2-55
49b
Birmingham,
Ala.

STILL THE WINNER — One of baseball's all-time greats, Jackie Robinson, right, proved himself as adept at answering questions as he is on the playing field, when he recently appeared on the ABC-TV "Stop the Music" show. Jackie won $350 in Savings bonds, which he turned over to a Brooklyn association for the blind. Looking on is emcee Bert Parks. (Newspress Photo)

Star
Thurs. 12-1-55
Washington,
D.C.

P.16-A

SPEAK UP FOR DEMOCRACY—In the finals of the "Voice of Democracy" oratorical contest, which will be televised Sunday, December 11, over The Star's station, WMAL-TV, are these students (left to right): Wiler S. Hunt, jr., Cardozo High School; Gabriel Kajeckas, Gonzaga High School; Edna Robinson, Immaculata Seminary, and Mary Stenson, Academy of Notre Dame

49b

Four Student Orators Chosen Voice of Democracy Finalists

Star P.16-A

Thurs. 12-1-55

49b

Washington, D.C.

Four finalists, one of them
om an Iron Curtain country,
re selected last night in the
nior Chamber of Commerce
ice of Democracy" oratorical
est.

e two boys and two girls
ompete against each other
e grand prize on Decem-
The contest will be tele-
over Station WMAL-TV,
ar station.

lst among 23 high school
who competed last
d Tuesday in the United
Chamber of Commerce
m are:

S. Hunt, jr., 17, of 4707 Piney Branch road N.W., a junior at Cardozo High School; Edna Robinson, 16, of 3563 Tenth street N.W., an Immaculata Seminary junior; Mary Stenson, 16, of 3808 Thirty-first street, Mt. Rainier, a Notre Dame Academy junior, and Gabriel Kajeckas, 16, of 1756 Euclid street N.W., a Gonzaga High School senior.

Young Kajeckas is the son of Joseph Kajeckas, counselor for the Lithuanian Embassy-in-exile.

The theme of the talk in the competition was "I Speak for Democracy."

Courier, 4.25
Pittsburgh, Pa.
Sat. 12-10-55

Nellie Lutcher Eyes TV Career

Nellie Lutcher, the pianist-singer, who might not have been because of a 20 per cent amusement tax, is eyeing TV as a posible escape from the theatre and night club circuits.

During the early stages of Nellie's career, a law was about to be passed that could have kept America ignorant of her singing voice. At that time, Nellie was

NELLIE LUTCHER
... *"Even now I shudder"*

a nigh[illegible] pianist.

The law would require nightclub owners to pay a 20 per cent amusement tax if they had singers in their clubs. If they had just a pianist, they wouldn't have to pay any tax. Two weeks before the law was passed, Nellie started singing along with her piano. The patrons enjoyed it so much and business so picked up that when the law was passed, the owner would have been willing to pay a 50 per cent tax to keep Nellie.

Nellie says, "Even now I shudder to think what would have happened to me if the customers hadn't liked my singing."

The rest is history and was vividly told to 40,000,000 Americans last year on the nationwide "This Is Your Life" TV show.

Nellie admits she wouldn't mind her two new releases, "Whose Honey Are You?" and "If I Didn't Love You Like I Do," hitting with the same vigor as her biggest sellers, "Hurry On Down" and "Fine Brown Frame."

Her agents feel that wide acceptance of these two new ditties might strengthen their bid for a national Nellie Lutcher TV show.

4

Courier
Pittsburgh, Pa.
Sat. 12-10-55

ON FORD SHOW — Famed singer Ella Fitzgerald will join Eddie Fisher and Red Skelton in the song and dance story of America's music on CBS television's "Ford Star Jubilee" Dec. 17. The color program will be an hour and one-half long.

P. 23

Predicts No One Will Try For $64,000

Defender
Chicago, Ill.
Sat. 8-27-55

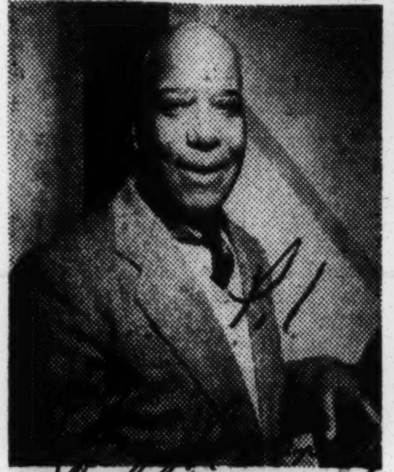
Hal March, quizmaster on "The $64,000 Question," is quoted in TV Guide Magazine as saying he is convinced no one will ever try for the jackpot prize.

P. 6

According to TV GUIDE, March feels that the higher tax rate will discourage anyone from ever attempting the $64,000 question.

March's opinion has been borne out in recent weeks by the refusal of Mrs. Catherine Kreitzer and Geno Prato to go for the top-dollar poser.

Last week Gloria Lockerman, a bright-eyed 12-year-old Negro girl, won $8,000 on the quiz show. She can take this prize or go on for the $16,000 award this week. Gloria, who chose spelling for her quiz-down, won the $8,000 by spelling one of the longest words in the English language, antidisestablishmentarianism.



$64,000 ASPIRANT—Roscoe C. Wright, mail carrier of Jamaica, N.Y. who last Tuesday night won $512 for correctly answering questions about first lines of four poems over the CBS television program, "The $64,000 Question." Mr. Wright said he would test his knowledge further on this week's program. (Story inside)

Sat. 12-10-55

Defender
Chicago, Ill.
Sat. 12-10-55
P. 7

49

CAB CALLOWAY, noted entertainer and long - time golf enthusiast, is presented with a Nadco golf cart by a representative of a Chicago sporting goods company. The gift was in honor of the birth of Cab's first grand-child. The entertainer was appearing on the "In Town Tonight" TV show.

49b 1955

Courier
Sat. 10-22-55
P. 3
Pittsburgh, Pa.

49b

Win $10,000— Tom O'Reilly, gas meter man from Mineola, N. Y.; Capt. Lourene Martin, Army nurse from Eden, Md., and quizmaster George deWitt on the "Name That Tune" broadcast on CBS Television are shown after the two contestants had won $10,000 in the Golden Medley Marathon feature of the program.

Newspaper Boy Celebrity, Carrier for Colorado White House, To Visit Don McNeill's "Breakfast Club" Oct 7.

Globe
Fri. 10-7-55
P. 1
49b
Nashville Tenn.

A big celebrity from the minor league will be Don McNeill's BREAKFAST CLUB guest Friday, October 7.

He's Gerald Rothenburger of Denver, Colo., the 13-year-old newspaper boy who deliveres President Eisenhower's paper to his Colorado White House.

Gerald is a carrier for the Denver post who is typical of the thousands of news carriers to be honored in National Newspaperboy Day, October 8.

The envy of all his contemporaries, young Rothenburger brings both the daily and the Sunday papers to the Denver residence of the Chief Executive.

BREAKFAST CLUB is heard on ABC Monday through Friday from 8 to 9 a.m., CDT.

Ethel Waters in TV role

Afro-American
Sat. 11-5-55
P. 7
Baltimore, Md.
49b

Belafonte's mom in GE offering

NEW YORK —Ethel Waters makes the latest of her numerous television appearances on a nationwide hookup Sunday at 9 p.m.

The veteran singer-actress will play the role of a mother trying to guide a prizefighter son's career in the teledrama, "Winner By Decision."

The part of her son will be enacted by Harry Belafonte, star of the "Carmen Jones" movie and currently the featured attraction at the Waldorf-Astoria's Empire Room.

"Winner By Decision" is this week's presentation of the popular General Electric Theatre series.

'Voice Of America' Beams Bop, Jazz On World's Air Lanes

Defender
Chicago Ill.
Sat. 11-26-55
49b

By IRWIN SAFCHIK

WASHINGTON — (INS) — Man, dig that crazy voice of America! Last Jan. 6, it began broadcasting two hours of jazz daily to hepcats from Norway to New Zealand. New voice program director Gene King pronounced the experiment a "fantastic" success.

The jazz — ranging in temperature from cool to hot — is played on a tour-hour program called "Music U. S. A." The show, which even comes equipped with couple of professional disk jockeys, is recorded in Washington and transmitted from Tangier, North Africa.

Actually, it is beamed at Scandinavia. But "Music U. S. A." also rides airwaves which boogie-woogie through Western Europe, jitterbug over the North Pole and won't quit until they're rocking and rolling in the South Pacific.

Whether the show's hottest licks are managing to melt through the iron curtain is not known. At any rate, the Communists haven't tried to jam the daily jam sessions.

Not yet, anyway.

There's no question, though, that "Music U. S. A." is considered real gone wherever it is heard in the free world. Since the voice gave the down beat 10 months ago, it has received 10,000 letters about the program.

Early last month, listeners were offered free photographs of Louis Armstrong and Duke Ellington which the musicians themselves supplied. So far, there have been more than 2,500 requests for the pictures.

As a result of this "tremendous, frenetic" response, King said, the Voice intends to spread the gospel of American jazz to Southeast Asia in the near future.

"Music U. S. A." comes in two equal parts. The first hour is devoted to the popular dance tunes of the day. The second hour consists of pure jazz, from New Orleans and Chicago to Benny Goodman and Artie Shaw to Dave Brubeck and Dizzie Gillespie.

Occasionally, the show's disk jockeys, Willis Conover and Ray Michaels, also interview such famous practitioners of jazz as Woody Herman, Art Tatum, Sarah Vaughn, Eartha Kitt, Ellington and Armstrong.

There are no commercials. That is, nobody ever mutters a word of propaganda. The cold war gets the cold shoulder. "Music U. S. A." plays and discusses music, nothing else.

Which isn't to say the program has had a completely harmoniously effect on its audience. King explains:

"Half the letters we get are from fanatics doaring because we play too much progressive jazz and not enough Goodman. The other half complains Goodman is corny. They demand more Gillespie.

"Music U. S. A." was thought up by King and his top assistant, John Wiggin, who decided it was time to "Deviate" from the normal voice programming. Now, they also produce programs of folk music and symphonies.

But jazz is obviously No. 2 on the Voice of America's hit parade and King is genuinely amazed. He says:

"We get mail from people who show a real knowledge, a real appreciation of jazz. They follow the stuff. They live it. They even use American slang to express themselves.

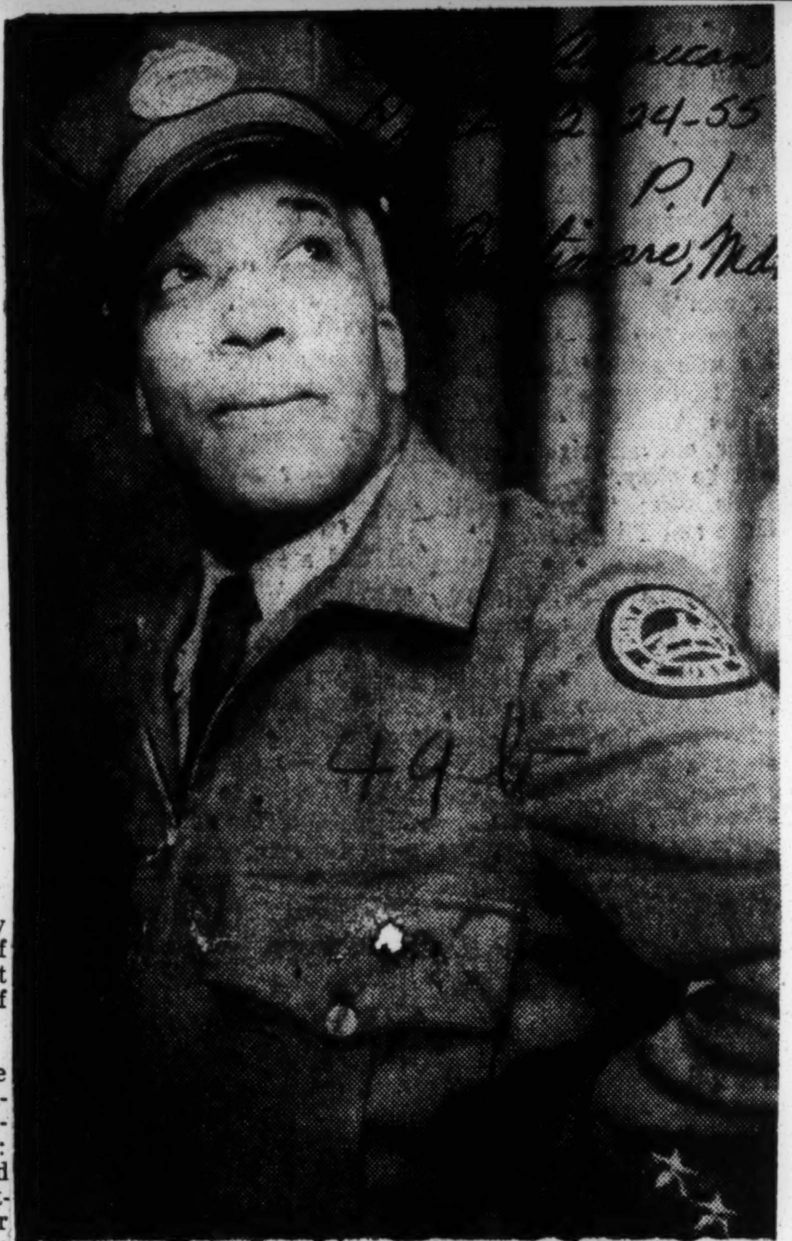
"I agine a Tahitian writing in to say he's 'hep' to 'Satchmo.'"

Courier
Sat. 11-26-55
P. 6
Pittsburgh, Pa.
49 b

Trim Kim in TV Film—One of the bright young stars on the West Coast being featured in TV movies is Kim Hamilton. She'll appear over the ABC-TV network soon in "The Bribe."

Defender
Chicago, Ill.
Sat. 12-3-55
49 b

HADDA BROOKS, famed pianist-chirper who co-stars with Milt Buckner band at Crown Propeller lounge on Chicago's Southside is likewise a TV personality. Miss Brooks had her own video show on West Coast for several months before invading the east.



American
12-24-55
P. 1
timore, Md.
49 b

DRESSED FOR HIS KILL—Roscoe C. Wright, Long Island letter carrier, dons the new attire to be worn by New York mailmen after the first of the year, for his appearance on the $64,000 Question on TV. Mr. Wright scored a quiz "kill" for $16,000 by answering correctly four questions pertaining to poetry.

Pearl Bailey on Sunday's "Toast of Town"

Tribune
Fri. 11-25-55
Los Angeles
Calif.
P. 17
49 b

Pearl Bailey, currently in California filming "That Certain Feeling" with Bob Hope, flies to Manhattan to guest star on "The Ed Sullivan Show" Sunday over KNXT, Channel 2, 8 p.m.

As a special guest, Ed will have Metropolitan Opera star Licia Albanese and her three-year-old son, Joseph Gimma III. During the past year Licia Albanese has been diligently rehearsing the youngster for his appearance in the final scene of "Madame Butterfly" scheduled to be sung at the Metropolitan Opera House this season.

Mailman R. C. Wright now at $8,000 on $64,000 quiz

Afro-American
Sat. 12-17-55
P. 6
Baltimore
Md.
49 b

NEW YORK — The $8,000 "poetry" question on the "64,000 Question" TV program was answered correctly Tuesday night by letter carrier Roscoe C. Wright. The question was:

"Many great poetic passages consist of two successive lines of poetry. I will give you the first line of four such well-known passages: For $8,000, you give me the second line, and the poem's author.

"(1) 'I am the master of my fate' (2) 'For all sad words of tongue or pen' (3) "Theirs is not to reason why,' (4) 'Lord God of Hosts, be with us yet.' "

THE ANSWER: (1) "I am the captain of my soul," from "Invictus," by William Ernest Henley. (2) "The saddest are these: It might have been" from 'Maud Muller,' by John Greenleaf Whittier. (3) "Theirs is but to do or die," from "The Charge of the Light Brigade," by Alfred Tennyson. (4) "Lest we forget—Lest we forget," from "Recessional," by Rudyard Kipling.

"The $64,000 Question" is sponsored by Revlon Inc., represented by Norman, Craig and Kummel Inc.

49b 1955

Recalling His '5' Nets A Minister $32G 'Cabbage'

Defender P. 6
Chicago Ill
Sat. 11-5-55

By ROB ROY

Whatever else the extremely popular $46,000 TV show brings out it must be admitted the simulcast definitely has established Louis 'Sachmo' Armstrong as Mr. Jazz and his combo the originators of the scat singing style. The TV question, of course, was about jazz music.

This was brought in the appearance of Rev. Alvin L. Kershaw before the cameras for first $16,000 and the next week $32,000 on the program. The questions were about jazz of course. $16,000 and $32,000 represent two thirds of the highest possible amount to be gained from competition as a contestant. The third and last, of course is the top prize of $64,000. The clergyman, who too must have realized jazz sans the name Louis Armstrong isn't worth mentioning let alone $16, $32 or $64 thousands stuck with Ole Satchmo and was winner in each of his trials.

49b

For $16,000 Rev. Kershaw was asked to listen to a record and then name the tune, the singer ('blues it was) and the gentleman on trumpet. His answer correctly: "St. Louis Blues," the tune; Bessie Smith, the singer and of course Louis 'Satchmo' the tooting trumpeter.

The following week after declaring his intentions to try for $32,000 Rev. Kershaw, pastor of the Holy Trinity Episcopal Church in the university (Miami U) town of Oxford, was ushered into the program's isolation booth and was asked by master of ceremonies Hal March:

"In 1925, Louis Armstrong began recording for the first time as a leader for his own group. One of the earliest recordings by this group contains a vocal by Armstrong on a popular song of the day, which Louis sang in a style known as scat singing. In fact, this is regarded as the first example of 'scat' ever recorded. Now, for $32,000, (1) Name the song which Armstrong and his group recorded: (2) Give the name of his recording group; and (3) Give the names of the individual members of the group and the instrument played by each of them in this recording."

Given 30 seconds to think over the answer, the Rev. Mr. Kershaw smiled and came up with the correct answer, which is (1) "Heebie Jeebies;" (2) Louis Armstrong and His Hot Five; and (3) Louis Armstrong, cornet; Kid Ory, trombone; Johnny Dodds, clarinet; John St. Cyr, banjo and Lilian Hardin Armstrong, piano.

Teen TV Star Is Schooled On Jim Crow

Pittsburgh Pa.
Sat. 10-29-55

HARRISBURG, Pa.—Fourteen-year-old Joan Proctor is glad to be back home after a harrowing tour with Horace Heidt's troupe during which she received an education on what it means to be a Negro in America.

49b

If Joan had written a travelogue of her tour with Mr. Heidt's organization her experiences would have read thusly:

1. Refused admittance to the Missouri Hotel in Jefferson City, Mo.

2. Refused a room in the Hotel Ribidoux, St. Joseph, Mo.

3. No Negroes allowed in the Booth Hotel, Independence, Kan.

4. Refused service at the Kentwood Arms Hotel of Springfield, Mo.

5. Permitted to stay in the Conner Hotel in Joplin, Mo., but had to eat her meals in her room since Negroes were not allowed to eat in the hotel dining room or snack bar.

6. No rooms for Negroes in the Marion Hotel, Little Rock, Ark. Had to get a room in a motel nine miles outside of the city limits. While at the motel, Joan ate in her cabin since she was not permitted to use the diner or other facilities.

7. No Negroes allowed in the Goldman Hotel, Fort Smith, Kan.

8. Unable to stay in the Western Village Drive-in Hotel, Tulsa, Okla. Was given a room in a motel five miles outside of town but refused food service. Here, a white woman staying in an adjoining cabin drove into town each day and brought food back with her for Joan.

* * *

JOAN'S SUFFERINGS did not pass unnoticed by Horace Heidt. In many cases he refused to permit any of the troupe to stay in hotels where Negroes were discriminated against and did what he could to help Joan over the rough spots.

The entire trip was a bitter blow to Joan, but may have been an enlightening experience. The six-time winner of Horace Heidt talent contests was accompanied by her mother while on tour.

JOAN PROCTOR
. . . she received an "education"

Gloria Lockerman To Be Made Honorary Co-ed at Morgan on Homecoming

Call
Fri. 10-28-55

BALTIMORE, Md—Gloria Lockerman, Baltimore's nationally famous spelling champ, will be made an honorary coed of Morgan State college when she participates in homecoming festivities here Saturday, October 29.

49b
P. 22

Morgan's president, Dr. Martin D. Jenkins, will present a certificate to the 12-year old wonder, whose spelling ability won her $16,000 on the $64,000 Question" television show, "in recognition of her high achievement in the field of spelling, and for the inspiration she has provided students everywhere."

Kansas City, Mo.

Gloria will ride on the float with Miss Mary Jane Hughes, "Miss Morgan of 1955-56," in the parade in Hughes stadium as a prelude to the football contest between the Morgan Bears and the North Carolina A. and T. Aggies.

The float is being sponsored by the Morgan State College Alumni association whose homecoming committee is headed by Thomas (Tom) Hawkins, local TV and radio personality, who will narrate the pre-game parade and halftime show.

In the feature attraction of halftime, 410 musicians from eight high schools and two colleges will present an animated show called a "Circus of Bands." Dr. R. Hayes Strider, Morgan bandmaster, will direct.

The celebrated 100-piece A. and T. College marching band will hold the guest spot at the half.

Missouri Lincoln Coeds Win Spot On Heidt Hit

Defender Chicago Ill
Sat. 10-29-55

JEFFERSON CITY, Mo. — (ANP) — Three Lincoln (Mo.) university music students were selected to star with top television artists here recently when the famed Horace Heidt traveling television show was presented at the Jefferson City Junior College auditorium.

P. 6

The students were picked for the show after competing with singers from all over central Missouri auditioned for the opportunity to appear with Heidt's troupe.

49b

Frankie Lee Weathers, 18 year old lyric soprano from St. Louis, Mo., sang "Il Bacio." Miss Weathers, a sophomore voice major, is interested in an operatic career.

Making a hit as a duet were June Besley, senior, St. Louis, Mo., and Darl Dedman, young sophomore tenor from Gladewater, Texas. They sang "Love is Where You Find It."

The three singers were also presented on a local TV show before their appearance with Heidt.

Afro-American
Sat. 11-5-55
P. 20
Baltimore, Md.

They Picked Up $9,500 Each

CAPT. LOURENE MARTIN from Eden, Md., Army Nurse, daughter of AFRO's Ideal Mother, and Tom O'Reilly, right, 26-year-old gas meter reader from Mineola, N.Y., wound up their four weeks of teamwork by winning, jointly, a total of $19,000 on the CBS Television "Name That Tune," Tuesday at 7:30 p.m. They gave correct titles to four of the five tunes played by Sgt. Eugene List (who incidentally was in the studio audience) at a recital for Truman, Churchill and Stalin at the Potsdam Conference. (Tchaikovsky's Piano Concerto. Paderewski's Minuet in G, Grieg's Concerto No. 1 and Beethoven's Moonlight Sonata). They failed to remain in the contest which next week could have netted them a maximum prize of $25,000.

49

Journal + Guide
~~Sat. 12-31-55~~
P. 2
Norfolk, Va.

ROY ALLEN
A First On Network Television

Roy Allen A 'First' On Network Television

Journal + Guide
Sat. 12-31-55

NEW YORK — CBS Television has hired Roy Allen as a television stage manager for "The Morning Show." This is in line with CBS policy to employ people with the necessary qualifications and background in all jobs without regard to race or religion.

P. 2

Born in Cambridge, Mass., Roy Allen was an actor on the legitimate stage since 1942. He played in John Wildberg's production of "Anna Lucasta" from 1945-48 and at one time was stage manager of the second company.

Norfolk, Va.

HE HAD ACTING experience in over 20 shows. Besides that he worked in pictures with Columbia and the U. S. Signal Corps. He also did work as an actor, announcer and director in radio. He was an announcer on Station WMEX for three years. In television he acted on the major networks and was stage manager on a closed circuit.

44

His background includes study at the School of Radio Technique, Emerson College in Boston, the Massachusetts School of Art, the Betty Cashman School for Speech and Drama, South End Music School and Rindge Tech in Cambridge, Mass., for Journalism.

He is a senior member of Actor's Equity, 35 years old married and has two children.

49b 1955

'$64,000 Question' Producer Answers—'How Do I Get On'?

Post-Herald
Thurs. 8-25-55
P.8
49b
Birmingham, Ala.

NEW YORK, Aug. 24 (U.P.)—Steve Carlin, executive producer of "The $64,000 Question," today supplied a $64,000 answer—how to go about getting a crack at all the loot.

Carlin, who helped nurse the money-winning (it's ranked no. 1 by the rating agencies), money-losing (it's shelled out $100,560 and two Cadillacs over 10 weeks) show from the start, gets about 15,000 letters a week from viewers. Almost all suggest friends, relatives or themselves as possible contestants.

But Carlin said most of them are dumped in the waste basket right off the bat.

UP TO $16,000 — Gloria Lockerman, 12-year-old spelling expert from Baltimore, holds a dictionary awarded her after she answered correctly the $16,000 question on the quiz show, "The $64,000 Question" in New York. The ninth grade student reached the $16,000 mark by spelling correctly a tongue-twisting seven-word sentence: "The belligerent astigmatic anthropologist annihilated innumerable chrysanthemums." (United Press Telephoto.)

"To get any initial consideration at all, a letter should be fairly long and read intelligently," said Carlin. "It should include detailed information about the following—age, profession, outside work, the hopes that can be fulfilled by winning any money.

"We steer away from maudlin letters. Someone who writes that he plans to build a house or take a trip around the world has a better chance of being picked than someone with a hard luck story. And one other thing—it helps if a photograph is included."

If an applicant passes the first screening (and only about 300 or 400 do), the show sends out a letter asking for three character references.

"We usually get about a 50 per cent response from this test," said Carlin, "and then we boil this batch down to about 25 possibilities."

Then comes a second letter from the producers asking for five references — from solid sources such as a bank, landlord, employer or church. From this group of replies, come the final choices for the program.

It's Carlin's belief that this tedious screening progress has been responsible for the success of "The $64,000 Question."

"The large amounts of money that we give away are, of course, a lure," said Carlin. "But the way we look at it, the $64,000 is the sparkplug of the show and the contestants the motor."

Carlin is one of a steady twosome who work up the questions fired at contestants. The other is Bergen Evans, a Rhodes Scholar, gentleman and moderator of "Down You Go." Carlin and Evans huddled for two weeks in a New York hotel room before the show opened, fashioning queries. Three other experts—in the fields of music, sports and science — also are called in when Carlin and Evans run into a snag. The names of the experts must remain anonymous.

There were 17 run-throughs over a period of 10 weeks before the show went on the air. And even before it made its debut, some 8000 letters poured in from hopeful contestants, one of them from Redmond O'Hanlon, a New York cop who eventually parlayed his knowledge of Shakespeare into $16,000.

Ethel Waters, Belafonte Set For GE Show

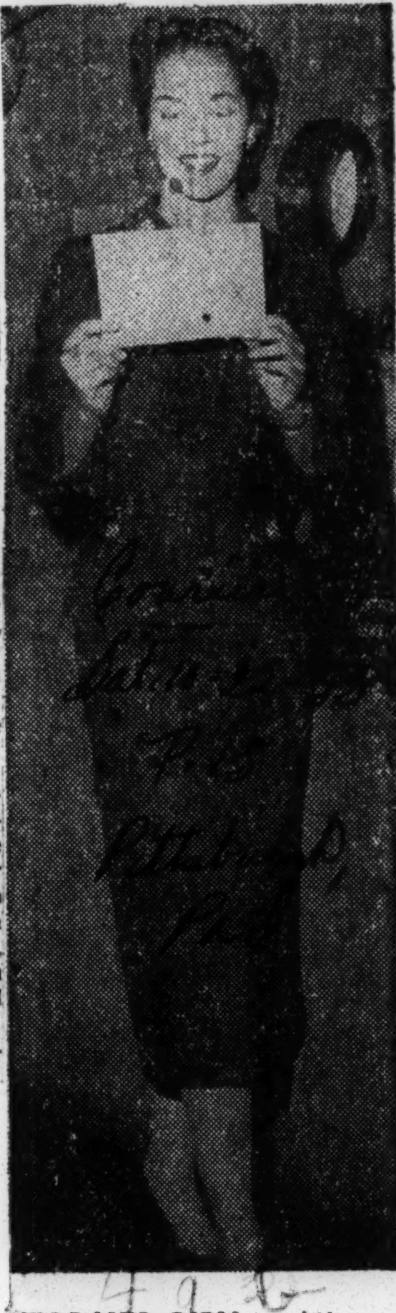
Daily World
Thurs. 10-27-55
P.8
Atlanta World
49b

NEW YORK—Harry Belfonte and Ethel Waters will star in the GE Theatre presentation of "Winner by Decision" an original story by Budd Schulberg to be presented live from New York VIA CBS-TV Network Sunday November 6th at 9 P. m. EST.

Belfonte portrays Golden Glove Champion whose mother Ethel Waters hopes he will become a doctor. Mort Abrahams will produce and Don Medford will direct.

Ronald Reagan is host and program supervisor for General Electric Theatre series Mr. Belafonte and Miss Waters join in all star line up for the second GE season including Kathryn Grayson Ann Harding Alan Ladd Gene Nelson, Raymond Massey, Jack Benny, John Payne, Keenan Wynn and Ethel Barrymore.

Frank Tery associate GE Theatre publicity.



Courier
Sat. [illegible]
P.8
Pittsburgh, Pa.
49b

'TODAY'S GIRL' — Attractive Lee Meriwether, "Miss America, 1955," now is a regular member of NBC-TV's "Today" program. "Today's Girl," a 20-year-old native of Los Angeles, interviews guests and reports the latest weather and fashion news.

One Touch of Fame Changes Everything

World-Telegram and Sun
New York City, N.Y.
P.17
49b
Wed. 8-31-55

By MURIEL FISCHER.

Once again The $64,000 Question proved too taxing for its contestants. Not even bold youth dared to risk the purse at hand for the final take.

As the world must know by now, 12-year-old Gloria Lockerman called it quits at the $16,000 mark last night. Gloria had "private" reasons, prompted by the wisdom of her grandmother, Mrs. Bertha Keys, for putting a period to her mammoth spelling session.

But her grandfather, the Rev. Vivian Keys, explained it was all "too taxing."

Yes, The $64,000 Question is rather taxing on the participants. It's taxing on privacy, and taxing on income (even vastly increased ones).

It's also mighty taxing on those who must report on this newest of news events. (Oh, that post-program scrimmage for interview copy!)

In the continual coverage of CBS' jackpot of publicity, however, you do form a certain kinship with the contestants. You cheer for them, sweat with them, revel with them. Then you pity them.

The pixie-faced Gloria is an enchanting youngster, bright and engaging. But can the "undefeated champion" return now to a Baltimore schoolhouse with sweetness and modesty intact? For she's tasted of fame, touched front-page glory. Movie offers have come her way—and so has $16,000! It all spells quite a different mode of life for Gloria.

* * *

Which brings us now to Gino Prato, and an event of yesterday afternoon presumed to be a bon voyage party. The little Bronx shoemaker, who may never again be called a poor cobbler, was most gracious about it all. He's a gentle creature, humble and polite. And not wont to hurt even an unwelcome gift horse.

Gino was guest of honor, to be sure. But the honorable mentions that hovered in the foreground outweighed him. A famous East Side spot tendered the affair. And a crew of white station wagons, embellished with the name of a well-known rubber company, acted as press caravan to the airport.

The cafe quarters were decked with model planes, backed by banners of a well-known airlines. And a weekly magazine toasted Gino with giant signs advertising its current issue. And so on, ad mention-item. . . .

Opera, shoes, and a 92-year-old father in Italy are Gino's altars. And he worships all three so sincerely. But how simple can life be when your cobbler's apron has netted a catch of $32,000? And how long can you go on hammering heels, when NBC signs you to appear on the Perry Como shows, beginning Oct. 8?

So we listened to Marine Capt. Richard McCutchen, whose cooking category boiled past the $16,000 pot last night—as he insisted "Nobody has bothered me." Sure, captain. But that was last night. Wait till next week, when the spotlight is yours alone. And the whole dizzy nation holds its breath when you reach for—or reject—the $32,000 Question.

49

Afro-American
Sat. 12-17-55
Baltimore, Md.

REACHING FOR $16,000—When Roscoe C. Wright, Jamaica, N.Y. letter carrier, is ushered into the Columbia Broadcasting Company's studio this Tuesday, he will attempt to identify first lines of four poems read to him during the "$64,000 Question" program. Mr. Wright, 54, and a veteran of 32 years in the U.S. Post Office, has answered successfully eight questions asked him on two appearances on the show.

Defender
Chicago, Ill.
Sat. 12-10-55

KIM HAMILTON, featured in ABC-TV's Life And Legend Of Wyatt Earp series, will make her debut in the episode titled "The Bribe," soon to be shown. This adult Western series is seen Tuesdays from 8:30 to 9 p.m., EST.

GOULD ON TV

Grandma Moses and Satchmo

Constitution
Wed. 12-14-55
P. 16

By JACK GOULD
The New York Times News Service

NEW YORK, Dec. 13—"See It Now" tonight had a most apt subtitle: "Two American Originals." The program offered television portraits of Grandma Moses, the painter, and Louis Armstrong, the trumpeter, in an hour that was immensely interesting. When TV deals with people, it is at its best.

Edward R. Murrow took his film cameras first to Eagle Ridge, N.Y., the home of Grandma Moses, and then followed Armstrong on his currently triumphal tour of Europe. For sheer contrast in art forms the juxtaposition was inspired. Yet a viewer perhaps remembered more the quality that the mistress of the easel and the master of the horn had in common: genuineness.

49

Atlanta, Ga.

HAS WARM GLOW

Grandma Moses was just simply wonderful. At 95 she is alert and keen and her down-to-earth character gave the screen a warm glow. Her description of Sir Winston Churchill as a painter ("I think he's trying to copy me," she said), her recollection of Lincoln's assassination, and her affection for former President Truman made for a rich and varied panorama of personality. But her closing remarks about her plans for the next 20 years were easily the most moving. With serenity, dignity and humor she took all the fear out of death.

The camera showed Grandma Moses at work and also glimpses of some of her representative paintings. The steady hand that makes such a sure line was a vivid cameo in itself.

It was Grandma Moses who carried her own portion of the program; Murrow was of distressingly little assistance. His questions bore little relation one to another and many were irritatingly superficial.

SATCHMO HIMSELF

No less than Grandma Moses, Armstrong was superbly himself. His infectius buoyancy, gravel-pit throat and pulsating trumpet came across in all their authenticity. His vivid yet almost inarticulate explanation of why jazz spans frontiers—if you tap your foot, that's the answer—was most persuasive and engaging.

"See It Now" showed the audiences of many countries enraptured by the rhythms of Louis, but here again one could have wished for deeper reportorial curiosity on Murrow's part. He wasted time asking for definitions of jazz slang, which really catalogues him as a square. Instead, Murrow could have asked some of the youngsters in Zurich, Paris or Helsinki why they liked Satchmo.

49b 1955

Baltimore Speller Quits at $16,000 in TV Quiz

NEW YORK, Aug. 30 (AP)—Twelve-year-old Gloria Lockerman, Baltimore's one-girl spelling bee, tonight took the $16,000 she won on a television quiz show and decided not to risk it for more.

Her grandmother, Mrs. Bertha Key, who makes the decisions for Gloria on money questions, said "I think the Lord has been very, very good to Gloria, and I decided we would stop here." The money will go into a trust fund for Gloria's education.

Constitution

A Marine captain, Richard McCutchen of Worthington, Ohio, reached the $16,000 stage himself by answering a tough question in his field of cooking and foods. Next week, he has his choice of retiring with his winnings or going on for $32,000.

P. 13

Gloria, a smiling, self-possessed Negro child, had spelled such jawbreakers as antidisestablishmentarianism to reach the $16,000 level.

Atlanta, Ga.

She said she had a busy week, and was guest of honor at the state fair of West Virginia.

Master of ceremonies Hal March asked her if she was requested to make a speech.

"No," said Gloria, "they just asked me to say one word — antidisestablishmentariansim."

And she had the best wishes of Gov. William Marland of West Virginia "whatever your decision." He wished her luck in a telegram.

Wed. 8-31-55

Gloria lives in Baltimore with her grandparents, Rev. and Mrs. Vivian Key. Her parents are divorced and live in Philadelphia.

March said $15,500 of Gloria's winnings will go into the trust fund for her education. The other $500 was given to Gloria to use as she wished.

She also got these extra dividends: a television set, a bicycle, a tape recorder and a year's supply of "Little Lulu" comic books.

McCutchen, who trains Marines Ohio State University, called on his chef's knowledge of the culinary art to rattle off the flours and places of origin of five kinds bread.

March, apparently more nervous than the contestant, read the question, but forgot to name the types bread.

Finally March found them: tortillas, pumpernickel, Graham, pone, and bannock.

McCutchen gave these correct answers:

Tortillas originated in Mexico or Central America and are made of corn meal; pumpernickel, Russia or Germany, coarse rye; pone, originally Indian, corn, "more native to the southern United States;" Graham, "a trade name for whole wheat bread, the United States;" and bannock, "a Scottish cake, can be made of any sort of flour, principally wheat or oats."

After the show, Gloria, furiously chewing gum, told newsmen she didn't want to try for $32,000 because "for such a big amount of money it would be a hard question.

"It would be a jumble of words I never heard of and then I'd be lost.

Leontyne Price, William Warfield on NBC Sunday

Tribune
Fri. 8-26-55
P. 14
Los Angeles Calif.

Famed husband and wife team, soprano Leontyne Price and baritone William Warfield, will be guest soloists on NBC-Radio's "Hollywood Bowl Concerts," under the baton of guest conductor Andio, 7:20-8 p.m. PDT.

re Kostelanetz, Monday, NBC-Ra-

Kostelanetz opens the concert conducting the Los Angeles Philharmonic orchestra in the Overture to Glinka's opera, "Russlan and Ludmilla."

Miss Price opens her portion of the program with "Ritorna Vincitor" from Verdi's "Aida." Warfield follows with his rendition of "La Calunnia" from Rossini's "Barber of Seville." The pair join voices in "Laci Darem la Mano" from Mozart's "Don Giovanni."

Courier
Sat. 9-10-55
P. 1
Pittsburgh, Pa.

49

Two Champs— The lips that you see meeting here are responsible for taking away $48,000 in prizes from the quiz show, "$64,000 Question." Cobbler Gino Prato, who won $32,000 in answering questions on opera, plants a kiss upon Gloria Lockerman, who took home $16,000 for her proficiency in spelling. The pretty kiss occurred during a party Prato tossed before sailing for his native Italy. Ezio Pinza and other celebrities were on hand for the affair.—INP.

The Negro and TV

News
Sun. 8-28-55
P. 5
Birmingham Ala.

MORE AGITATION to use Negroes in the television industry is being instigated by the National Assn. for the Advancement of Colored People and the Coordinating Council for Negro Performers.

It may be that their complaints that not enough Negroes are hired as technicians, office-workers, etc., is justified. I don't know. But I don't believe either outfit can complain at the numbers of Negro performers.

It appears from here—a long way from Madison Avenue—that Negroes are being used in TV whenever they can qualify for roles thereon. Sometimes, it seems from here that some shows bend over backward to bring forward Negro talent.

No Negro should be hired as an entertainer merely because he is a Negro. Neither should he be turned down for the same reason.

"Little Miss Dictionary" Visits Kin

World
Sat. 8-27-55
P. 1

NEW YORK— (INS) — Gloria Lockerman, 12, Baltimore's talking dictionary, was visiting relatives in Gap Mills, W. Va., Friday, for a discussion of whether she should try to spell her way to $32,000 Tuesday on "The $64,000 question."

Atlanta Ga.

She was wth her grandparents and guardians, the Rev. and Mrs. Vivian T. Key, who denied reports a family conference had been called to decide on a division of any money Gloria may win.

49b

"Any money Gloria gets will be put in a trust fund for her education," her grandmother, Gloria, told the N. Y. Journal-American in a telephone interview.

Then Gloria got on the phone.

"If something is going on I don't know anything about it," said the self-assured miss. "All I know is that any money I get is to be put away for my education.

"I can't tell you if I'm going to try for the $32,000 question or accept $16,000, but I do have a lot of confidence in myself."

49-b

GLORIA LOCKERMAN (right), 12, signs autographs in New York after spelling an entire sentence on a TV quiz program and winning $16,000. The Baltimore schoolgirl was calm as she breezed through: "The belligerent astigmatic anthropologist annihilated innumerable chrysanthemums." Now her problem is whether to stop or try for $32,000. If she misses, she will still receive $4,000 for her education.

Paper Calls Gloria 'N---r', Editor Puts Blame on Printers

Courier
Sat. 9-10-55
P.3
Pittsburgh, Pa.
4925

SAN FRANCISCO—(ANP)—A San Matee (Calif.), published, has blamed union troubles for a story which identified Gloria Lockerman, 12-year-old spelling whiz, as a "n——."

The following report of the incident was made by H. L. Cox, San Francisco representative for the Associated Negro Press:

Gloria Lockerman of Baltimore, the spelling whiz who recently won $16,000 on CBS's "$64,000 Question," was the center of a press bombshell that brought quick action from all sides.

An article in the San Matee Times on Aug. 17 carried the following line: "Gloria, a n——r who finished thirty-fourth out of sixty-four finalists . . . " The Associated Press release had used the word "Negro."

As soon as the Times discovered the offensive word, immediate orders went out to pick up all copies of the issue. The San Matee Branch of the NAACP went into action and sent a letter to the paper demanding a public apology. The paper complied with a front-page apology.

J. Hart Clinton, editor and publisher of the Times, interviewed by telephone, explained that he had fired four printers a month ago and has had some trouble with the local typesetters union.

Clinton said he feels it was the work of one or two of the union men who were able to change the slugs before the paper went to press.

"I have an idea who it is, but I can prove nothing now. I have sent a letter to the union asking them to make an investigation of the case, and if the person or persons are identified, as the ones responsible for the embarrassment to the paper, I will seek their removal from their jobs," Clinton said.

The Times has recently been accused of identifying a Negro woman as a "Negress" and refusing to capitalize the word "Negro."

Lincoln University Students Score Hit With Horace Heidt

~~[illegible]~~ Globe
Sat. 9-31-55
P.1
4925
Nashville Tenn.

Jefferson City, Mo., Sept. 24. 1955—Three Lincoln University (Mo.) music students were selected to star with top television artists last week when the famed Horace Heidt show was presented at the Jefferson City Junior College auditorium.

The students were picked for the show after competing with singers from all over central Missouri who auditioned for the opportunity to appear with Heidt's traveling troupe.

Frankie Lee Weathers, 18 year old lyric soprano from St. Louis, Mo., sang "Il Bacio." Miss Weathers, a Sophomore Voice Major, is interesteed in an operatic career.

Making a hit as a duet were June Bosley, senior, St. Louis, Mo., and Darl Dedman, young sophomore tenor from Gladewater, Texas. They sang "Love Is Where You Find It."

The three singers were also presented on a KRCG-TV show this week before their appearance with Heidt.

Among highlights of the show for the students was meeting Joan Proctor, the teen-age singer who has gained national attention since her winning appearance on Heidt's weekly television program, "Swift's Show Wagon." Only 14, Miss Proctor has traveled all over the country with the show.

Ralph Bunche, Booked By Walter White On Air's Town Meeting Nov. 20

Defender
Sat. 11-19-55
P.7
X 4926
Chicago Ill.

A special program divided into a documentary and a panel discussion reviewing the progress of the American Negro will be presented on AMERICA'S TOWN MEETING OF THE AIR Sunday, Nov. 20, over the ABC Radio Network.

The subject for the broadcast is **"How Far the Promised Land?"** based on the book of the same title by the late **Walter White.**

The first portion of the special program will be a documentary with recorded excerpts from earlier TOWN MEETING broadcasts on which White appeared. Included in this is a part of the program done from Karachi, Pakistan, in 1949 when TOWN MEETING made a world tour.

This will be followed by a panel discussion of the Negro's progress in the areas of employment, education, housing and voting. Featured on this will be: **Roy Wilkins,** Executive Secretary, National Association for the Advancement of Colored People; **Robert C. Weaver,** Deputy Commissioner of Housing, New York State; and **Elmo Roper,** Marketing Consultant and public opinion analyst. At the close of the show **Dr. Ralph J. Bunche,** Undersecretary of the United Nations, will make a brief statement.

Afro American
Sat. 11-26-55
P.6
Baltimore, Md. 4926

SONGBIRD SISTERS—The Robinson Sisters of Mt. Vernon, N.Y., sang their way into the hearts of TV audiences everywhere during the recent premiere of Ted Mack and the original amateur hour over the ABC-TV Network. After the show, Esther Mae, Ernestine and Ella Lee were praised by host Ted Mack and Manhattan Borough President Hulan E. Jack and Mrs. Jack (back row). The ORIGINAL AMATEUR HOUR is seen Sundays at 9:30 p.m., EST.

49b 1955

LLEWELLYN SCOTT

SCOTT

Afro-American

• Dee Ceeian

Sat. 10-15-55

cited by 'This is your life'

P.12

Baltimore Md.

WASHINGTON

"I can cook beans in more different ways than anybody else I know," Llewellyn J. Scott, Washhington's great humanitarian, declared Wednesday night.

The life of Scott, a government clerk who spends his entire earnings on the hungry, homelses and downtrodden in the National Capital, was portrayed Wednesday night on Ralph Edward's TV show, "This Is Your Life."

Scott, sometimes described as a "modern-day St. Francis of Assissi," maintains a 20-room house at 38-40 I St., NE, where approximately 125 homeless, hungry men are fed daily.

* * *

THIS "HAVEN for the homeless," known as the "Blessed Martin de Porres Hospice," has sheltered as many as 150 men in one night, said Scott.

"We never turn away anyone who knocks on our door," said the humanitarian.

"When the beds are full we let them sleep on the steps, on the floor and even in my own living quarters," he said.

"It is at least warm inside so we just let them come in out of the cold, even if we cannot accommodate them properly."

* * *

SCOTT'S GREAT love for humanity, said Edwards, grew out of an early affliction. When he was a child he sufferel from a nutritional disease commonly known as the rickets.

From behind the scenes, his niece, Mrs. Helen Scott Turner, a nurse from Freedmen's Hospital in Washington, added that her uncle was not able to walk until he was seven years old.

She told the story how he was finally taken into the home of a Surgeon General of the Army, Brig. Gen. Al Moore, who helped rear him.

* * *

AFTER TWO years of medical treatment and proper nutrition he regained his health.

In 1918 he volunteered for the army and in 1922 entered Howard University. Later he taught school in Maryland and South Carolina.

During the depression, he said there were so many homeless people in the bread lines that he decided to do something about it.

He rented a 10-room house on Seventh St. and began the hospice. In 1940 the house was condemned.

He then moved into a 10-room house in another location where he continued his free-hotel service until he was dispossessed in 1943 for non-payment of rent.

* * *

MRS. ETTA SHERMAN, who had befriended him through the years, told how Scott sent a check by her for the payment of rent but it was refused by the landlord on the grounds that he must have cash.

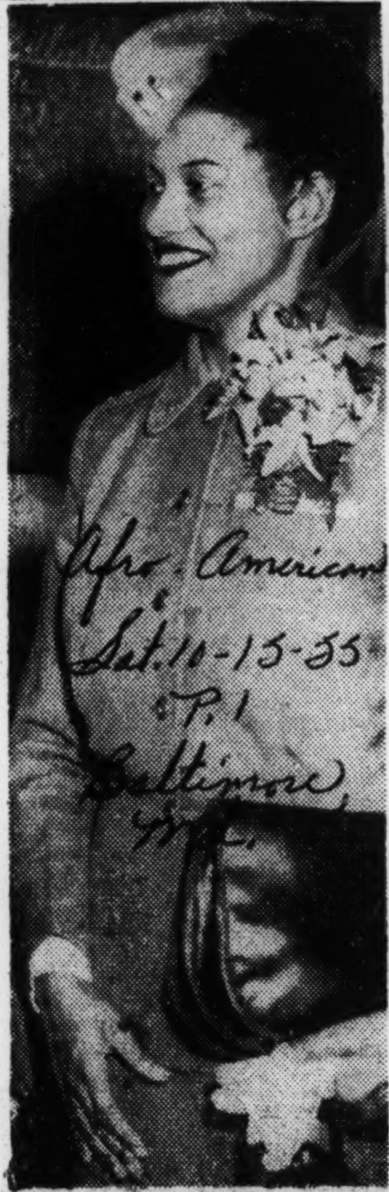
Scott was evicted from this location, but proceeded to purchase a house at 38 I St., using all of his savings and all the money he could raise.

Later he purchased the adjoining house where the hospice is now located.

* * *

IN ADDITION to spending eight hours on his government job, Scott spends many more hours cleaning and operating the hospice, shopping for food bargains, and cooking the meals for his non-paying guests.

He always prepares breakfast for his over-night guests and never asks for a cent of pay.



CAPTAIN LURENE MARTIN

Daughter of Afro mother after $10,000

Afro-American Sat. 10-15-55 P.1 Baltimore Md.

NEW YORK — Captain Lurene Martin, oldest daughter of the AFRO's 1955 Ideal Mother, Mrs. Irene Martin, has decided to try for the $10,000 question Tuesday night on the CBS television program, "Songs for Sale."

Captain Martin, an Army nurse, assigned to Governor's Island, N.Y., successfully answered the $5,000 question last Tuesday.

The program heard Tuesday nights at 8 o'clock Eastern Daylight Time, requires contestants to identify five songs within 30 seconds when an orchestra plays a few bars of each melody.

Mrs. Martin, whose family was recently featured in Life Magazine, was in the audience Tuesday, when Captain Martin passed the $5,000 hurdle.

Billy Daniels Is on CBS TV's 'Stage Show'

Courier P.14

Sat. 10-15-55

NEW YORK — CBS tee-vee's fast growing musical show will get the "Old Black Magic" treatment this Saturday night when Billy Daniels becomes the center of camera attraction in the 8 to 8:30 P. M. slot.

The first major eye-level showing of the famous song stylist this season, the 'Stage Show," will star comedian Jerry Lester and Lillian Briggs. A Jackie Gleason Enterprises production, "Stage Show" is a regular star spot for Tommy and Jimmy Dorsey and their combined orchestras and the June Taylor Dancers. Sponsored by the Nestle Company, Inc., it is produced by Al Span and directed by Frank Satenstein.

In the past several showings "Stage Show" has presented some of the most outstanding colored performers in the country. Among them have been Count Basie, Louis Armstrong and Steve Gibson and his Red Caps. On Saturday, Lillian Briggs will song feature "I Want You to Be My Baby," one of the nation's top record hits composed by Jon Hendrick.

Negroes on TV

Courier

Mississippi Upset Again

Pittsburgh, Pa.

JACKSON, Miss. — Television Station WLBT has filed a "vigorous" protest with NBC-TV network about a live program the station telecast on TV Playhouse recently in which a Negro actor took a leading role.

Sat. 10-15-55

The protest was made after WLBT viewers sent in critical phone calls and letters, station manager, Fred Beard, announced last week.

"We do not object," said Beard, "to presenting Negro talent as talent, but we do object to mixing white and Negro talent in the same acts as social equals or fostering equality."

Beard said he protested to NBC officials when Gloria Lockerman appeared on Martha Raye's show and when Leontyne Price sang in the TV production of "Tosca" last fall.

Lil Randolph Back With 'Gildersleeve'

Defender Sat. 10-15-55

P.7

NEW YORK—When "The Great Gildersleeve" returned to the air via NBC-radio Thursday the large waiting audience was thrilled as usual.

Chicago Ill.

"Gildersleeve" played by Willard Waterman also brought back the sensational "Birdie" played by the one and only Lillian Randolph. In fact they are all back from last season.

Cast includes: Walter Tetley as Leroy, Lillian Randolph as Birdie, Marylee Robb as Marjorie, Dick Crenna as Bronco, Richard LeGrande as Peavey, Earl Ross as Judge Hooker, Arthur Q. Bryan as Floyd Munson, Ken Christy as Chief Gates, Alice Backes as Mary Easton, Barbara Eiler as Irene Henshaw, Stan Farrar as Mayor Terwilliger, George Niese as Dr. Olson and Gloria Holliday as Bessie.

49b

Courier P 3

Pittsburgh, Pa.

Sat 11-19-55

Object: $25,000—Capt. Lourene Martin, an Army nurse from Eden, Md., currently stationed at Fort Jay, N. Y., and Tom O'Reilly, left, of Mineola, N. Y., 26-year-old employe of the Long Island Lighting Company, teamed up last Tuesday night to win $5,000 on "Name That Tune" and are eligible to win as much as $25,000 in four future Tuesday night appearances on the CBS-TV musical quiz program. In the cer er is Captain Martin's father, Louis Mar who was recently featured in Life magaz ıe as a man who had sent twelve children through college on a salary that had never exceeded $40 a week.

Answers to 'The $64,000 Question' brain teasers

Afro American

Sat. 11-26-55

49 b

P. 2

NEW YORK—Tuesday night's presentation of the "$64,000 Question" over the CBS Network Tuesday featured a series of brain teasers for sports fans and students of American history.

Dr. Joyce Brothers, NYC psychologist, answered for $2,000 "Who held three world championships at the same time?" Henry Armstrong — featherweight,

Afro American

Sat 11-26-55

P. 2

Baltimore, Md.

REV. WILBUR H. WATERS

lightweight and welterweight.

For $4,000, she identified the place and principals in the first prizefight held under Marquis of Queensbury rules as New Orleans and Corbett and Sullivan, respectively.

Baltimore, Md.

FOR $8,000 SHE named four heavyweight champions whose real names were different from their ring names as Rocco (Marciana), Cream (Walcott),

FOR $8,000 SHE named four heavyweight champions whose real names were different from their ring names as Rocco (Marciana), Cream (Walcott), Kokeraus. (Sharkey) and Russo (Burns).

Another contestant, Stephen Frolich, a native of Czechoslovakia and naturalized American, was asked to identify large areas of territory obtained by the United States Government by peaceful means rather than through conquest.

Given the dates, he gave the following answers (in parenthesis): 1803 (Louisiana Purchase from France), 1819 (Florida, from Spain), 1853 (Gadsden purchase, from Mexico), 1867 (Alaska, from Russia) and 1917 (Virgika, from Russia) and 1917 (Virgin Islands, from Denmark).

49b 1955

Coordinating Council for Negro Performers Report:

Courier Magazine
Pittsburgh, Pa.

'Come Quick, Mama, There's a Colored Man on TV'

49b

THE Coordinating Council for Negro Performers released a report to the membership and the community in connection with the launching of its 1955 campaign to broaden employment opportunities for Negroes in the field of entertainment with especial emphasis on radio and television.

The council was organized in 1952 and shortly afterward received its certificate of incorporation. It is composed of artists, craftsmen and lay persons who are interested in the aims and purposes of the organization.

In gathering information and studying material for this report during the past few months, we have examined various fields of theatrical activity.

While inequities exist in all fields of theatrical endeavor, this report is concentrated on the electronic field for two reasons. The first is that in this medium almost every form of entertainment is utilized. The second reason is that although we feel that we have a moral right to jobs in the theatre, variety, motion pictures and other fields, we also have in the case of radio and television an economic right as well, since our purchases help to pay the cost of this type of entertainment. Negroes spend over 15 billion dollars annually for products, most of which are advertised on radio and TV, and when you realize that the great majority of Negroes are employed in positions where they purchase millions of dollars of merchandise

By FREDERICK O'NEAL
(Noted stage, screen, TV actor)

49b

for other groups this purchasing power is increased considerably.

Sat. 10-15-55

The council found that in 1952 only one Negro artist was employed in television to every 200 whites; that in radio the situation was even worse, despite the fact that here the excuse of Southern opposition is not a factor.

P 3

In the New York area alone there are 375,000 Negro television set owners, the families of whom watch patiently for a colored face to appear. One Negro child was heard to exclaim: "Come quick, Mama, there's a colored fellow on television."

It is difficult, in many cases, to pin down the responsibility for this type of discrimination. It is passed back and forth from the network to the agency, to the sponsor, the public and back again.

We would like to acknowledge the Mahalia Jackson show on CBS Sunday night network radio; the Sunday morning Charity Bailey children's show on NBC; the Ralph Cooper show on WOR-TV; and Natalie Hinderas, pianist under contract to NBC.

We would like to commend the Ed Sullivan show, "Toast of the Town," for consistent use of Negro talent. The same applies to the Arthur Godfrey show, the Steve Allen show, Garry Moore show, Tex and Jinx, and a few others. Edward R. Murrow must also be included in our list of shows to be commended for his realistic, honest and consistent portrayal of our colored citizenry.

Many conferences have been held with officials of the various networks and they have expressed knowledge of our plight and expressed their desire to assist in correcting the situation. They have aided and cooperated in the collection of photos and credits of Negro performers and have assisted in the placing of such material in the casting directory, "Players Guide."

Even though it may be only slightly perceptible, there are signs of this cooperation to be seen now and then on your TV screens. The council realizes that in asking for such cooperation there are certain responsibilities incumbent upon it. Therefore, it has been so organized as to offer its services on matters of good taste in programming, locating persons desired, etc., in the event this type of service is requested of the organization. No charges are made for such services either to the artist or to the employer.

All of these services are rendered in the hope that the long sought for equality of opportunity might be realized. The council is supported by voluntary contributions.

Dixie Dialing—

Negro Couple As Stars On TV Starts Local Controversy

Appeal
Wed. ~~Mon~~ 10-12-55

By PAUL MOLLOY

No television play so far this year has aroused as much local and controversial comment as "A Man Is Ten Feet Tall," a recent Philco Playhouse entry which featured a married Negro couple as hero and heroine.

P. 35

I rejected here last week the complaint that the play was a subtle nudge in favor of intermarriage: The wife was a Negro—not a white woman. It was also suggested that the occasional casting of the Negro as something other than a yardman or laundress is more likely to strengthen rather than puncture racial harmony.

Memphis, Tenn.

The mail on "Ten Feet Tall" is almost 10 feet tall. Sample opinions:

49b

Miss Marian Bratton of Tupelo, Miss.: "We in the South WILL protest the theme of intermarriage . . . and don't kid yourself, you Northern agitator. You hold that (intermarriage) out to the Negro the way you promised them public office and a plantation during the Civil War . . . Yankee agitator."

Claire Bloom

Mrs. M. D. Hood of 3600 Reid Drive: "I am white myself and I do not think the play was in the least offensive. Only a person with a very small mind would try to make something indecent of it. It was tremendous . . . and I suggest to those afraid of being offended that they quit viewing television."

'All In Fairness"

Laura Satlerfield of Fort Smith, Ark.: "I represent the women of the South and we offer a protest . . . Why choose Negroes (as actors)? It was propaganda—the envious, jealous North taking a slap at the South, and you condoning it. Where are you from?"

"Mrs. X": "Some white people do believe in fairness. A Negro exist. It is up to you to help us and above the circumstances life had placed him in. It was a real pleasure to see his death rectified by a white man, which shows there can be justice . . Please eliminate my name and address —you can understand how people are."

Mrs. W. S. Boyd of Munford, Tenn: "It treated the racial question as though it didn't be a better world for me, and for let Philco and Channel 5 know they can't get away with this stuff."

"A Student" of Jackson, Tenn.: "I am a Negro. We Negroes feel we have talent and the ability to become great in any field, if given the chance. If we had more men like you, who feel as you do about the Negro race, this world would be a better word for me, and for the citizens of tomorrow."

Mrs. J. A. Ely Jr. of Shaw, Miss.: "As spokesman of the South The Commercial Appeal should stand in defense more than she does. Do you think writers ever exhibit the qualities of the Southland?"

Mrs. John M. Anderson of 953 Fair Meadow Road: "How anyone, unless looking for something unpleasant or ugly, could find anything wrong is beyond me. The trouble with too many of us is we are always looking down. We would all do well to follow the example (of the Negro in the play) and think big and feel tall and try to live up to it. My family and I are grateful we had the opportunity to see it."

'Why So Stupid?'

John C. Lake of Grenada, Miss.: "Unfortunately, controversial programs of this nature broaden the breach between the two races. Since you are in a position to improve the relationship, I hope you will not be attracted to the sensational, banner-waving opposition which in the long run cannot succeed."

Mrs. Pauline Wheat of Blytheville, Ark.: "How could anyone be so stupid as to complain about such an exciting drama? The Negro's wife was from New Orleans and Negro girls from there are light-complexioned. It was a touching, human drama."
touchng, human drama."

DIAL-LOG—Judging from the Hit Parade these days, this isn't the greatest season for song writers . . . And speaking of songs, they're coming out with those awful Christmas "novelty" things again, including "Let's Cha-Cha-Cha Under the Mistletoe." Ugh . . . Britain's Claire Bloom will be the girl interest opposite Jose Ferrer in "Cyrano de Bergerac" on Channel 5 Monday night. It's her first American TV appearance . . . NBC is concluding a deal for rights to 171 Paramount-made Popeye cartoons. Price: Two million dollars . . . Donald Campbell will try to beat his own world speedboat record at Lake Mead, Ariz., on WMCT's Wide World Sunday afternoon at 2. The show also will present the famed Radio City Rockettes for the first time on TV . . . NBC, pleased with Ernie Kovacs' subbing of Steve Allen, wants to launch him on his own show . . . WMCF's hi-fi special at 10:15 tonight is an all-Gershwin show . . . Jack E. Leonard observes: "Tony Martin has a lovely voice—too bad it's in Perry Como's throat." . . . New York's Hotel Governor Clinton has installed 50 21-inch-screen color sets in various rooms and suites . . . Watch for Bess Myerson to bob up as an actress in some spectaculars. . . . And the question is posed by "Changing Times": "What's so new about pay-as-you-see television? We've had it in our house for eight instalments."

NORMA JEAN BOGAN WHOSE FIRST CRACK AT CREATIVE WRITING PAID OFF . . . BIG!

Norma's Dream Of a Lifetime Comes True

Courier Magazin
Pittsburgh, Pa.
Sat, 10-15-55
P. 3

THE DREAM of a lifetime has come true for 23-year-old Norman Jean Bogan, of 223 Northeast Wood Street, Camden, Arkansas.

The attractive maid, entering a writing contest for the first time, has won national recognition for her story suggestion for "Your Nutrilite Radio Theatre," heard every Sunday afternoon over more than two hundred NBC and independent stations.

Her winning entry, "Maybe Tomorrow," was broadcast Sunday, September 25, with Adolphe Menjou in the starring role, and actor Pat O'Brien, Hollywood host for Nutrilite Food Supplement, congratulated Miss Bogan on the air.

* * *

AMONG the prizes the young writer has won is a holiday in Hollywood, including round-trip air transportation and $250 spending money.

She also will receive a new kitchen range, a handsome set of luggage and is eligible to win a new sports car if her show is one of the two best in the twenty-six-week series.

"Maybe Tomorrow," the story of a young couple struggling to make good on the Broadway stage, was Miss Bogan's first attempt at creative writing.

She was encouraged to enter the contest by Mrs. Louise Buckley, a Nutrilite distributor of Little Rock, Arkansas.

* * *

"YOUR Nutrilite Radio Theatre" contest continues through January 15, 1956, and twenty-four more winners are still to be chosen. To enter, contestants must write down their idea for a radio play in no more than 500 words and add a fifty-word summary of the plot.

Entries are eligible for judging only if accompanied by an official entry blank, obtainable without cost or obligation from Nutrilite Food Supplement distributors.

Their names are in classified telephone directories under "Vitamins" or "Food Supplements."

49b 1955

49b

Afro-American
Sat. 2-26-55
p. 7
Baltimore, Md.

HOLDS TV SPOT—Although dropped by CBS Radio from its Sunday night listing, gospel singer Mahalia Jackson was ordered retained as a half-hour television personality by the company's Chicago heads. Order came after Station WBBM-TV was flooded with letters in response to a broadcast query as to whether listeners would like to see her on her own show. Some letters, according to CBS officials, came in the form of multi-signatured petitions.

Dot Dandridge's grandmother on TV

49b

Afro-American
Sat. 2-26-55
Baltimore, Md.
p. 9

NEW YORK (ANP)—Madame Sul-Te-Wan, the 82-year-old grandmother of Dorothy Dandridge, and the first colored woman ever seen on a motion picture screen, will play the role of a grandmother in "All My Mothers, All My Fathers," presented by NBC-TV's "Medic" program.

Madame Sul-Te-Wan made her first picture in 1915. She was under contract to D. W. Griffith for seven years and had a featured role in the film, "The Birth of a Nation." Her last role was playing grandmother to her actual granddaughter, Dorothy Dandridge, in "Carmen Jones."

Portland Times Herald
Jul 3-1-55 p. 22
Washington, D.C.

49

Associated Press

In connection with the opening of the 1955 Red Cross appeal for funds, President Eisenhower poses with six Washington area youngsters, Lyndle Eaton, James Dixon, Wade Birnbaum, Margie Riedel, Jane Ford, and Gerry Schrenk (from left to right.)

Children and President Share TV

Star
2-16-55
p.
Washington, D.C.
49b

Thirteen-year-old Margie Ruth Riedel shared the television and newsreel spotlight last night with the President of the United States.

But when it comes right down to it, the eighth-grader at Kramer Junior High School can't quite make up her mind what was the most exciting moment of her visit to the White House—meeting the President or Robert Montgomery, film and television star.

Margie, daughter of Mr. and Mrs. Karl Riedel, 556 Atlantic st. se., was one of six Washington area members of the Junior Red Cross filmed with the President February 15 for his personal appeal to the Nation to contribute to the Red Cross fund drive. Last night the six spent their time switching from one television channel to another to follow their "show."

Actually, Margie and her co-workers didn't have any lines to say. The President, an old hand, did all the talking. And it was a good thing.

"I probably would have been too scared to say anything anyway," said Gerry Schrenk, 13, [illegible] of Mr. and Mrs. Matthew H. [illegible] 3011 Park drive, se.

Gerry thought the President looked "more like a real person" than in pictures.

Apparently, the President doesn't miss a chance to get in a plug for any of his organizations. James T. Dixon, Jr., 14, 68 M st. nw., remembers that Mr. Eisenhower noticed one of the boys wore a Scout uniform and told the others they should join also because he is honorary chairman of the Boy Scouts.

James, a ninth-grader at Brown Junior High School, is going to follow the Presidential advice. He's planning to join the Sea Scouts.

In Scout uniforms were Wade Birnbaum, 12, son of Mr. and Mrs. Ellis Birnbaum, 4283 Barnaby road se., and Jane Trimble Ford, 13, daughter of Mr. and Mrs. Robert W. Ford, 2832 31st st. se., both seventh-graders at Kramer Junior High. The sixth teenager to shake hands with the President was Lyndle S. Eaton, from Herndon, Va.

'Town Meeting' Set On Jackson Campus

Courier p. 3
Pittsburgh, Pa.
49b
Sat. 2-5-55

JACKSON, Miss.—Jackson College will be in the national limelight on Sunday, Feb. 6, when America's "Town Meeting of the Air" originates from B. B. Dansby Auditorium over WSLI and the American Broadcasting Company network.

The program's appearance here is under the auspices of the Jackson College Lyceum Association. A limited number of tickets for the broadcast will be available according to T. J. Ballantine and DeLars Punches, who are co-chairmen of the Town Meeting Host Committee.

The subject will be "The Eighty-fourth Congress and Domestic Policy." Sub-topics will be "Aid to Education," "Highway Construc- "Federal Health Insurance," "Housing," "Town tion," and "Eighteen-Year Vote." This subject, as all Meeting" subjects are, is abreast of the news.

"Town Meeting Of The Air" To Originate From Jackson College Sunday Feb. 6

~~Atlanta~~ Birmingham World

JACKSON Miss.—The speakers on the "Town Hall Meeting of the Air" program which will originate on the Jackson College Campus on Sunday, February 6, will be Congressman Charles B. Browanson, Republican of Indiana and Congressman Wayne L. Hayes, Democrat of Ohio.

Birmingham Ala.

Congressman Brownson, a wallpaper and paint wholesaler, is beginning his third term in the House of Representatives. A civic leader and World War II veteran, Mr. Brownson became the first Republican to represent the 11th District of Indiana in 22 years when he sat in democratic incumbent. Re-elected in 1952, he was given the largest majority ever recorded for the Congressional office in Indiana when he defeated his Democratic opponent 51,527 votes in the 83rd Congress.

Brownson was a member of the Government Operations Committee where he served as chairman of the International Operation Subcommittee and the Public Works Committee where he was a member of the Public Roads and Public Building Subcommittee. The REPORTER magazine in an article by William Hessler in the December 8, 1953, issue said of him: "Brownson will probably become better known for the simple reason that findings of investigations he conducts stand the test of time. He isn't after headlines, he isn't after victims . . . Brownson just wants to see that the taxpayer's dollar, when spent overseas, buys a whole dollar's worth."

Fred Oathman, another Washington columnist wrote: "Here in Washington, Representative Brownson spends a good deal of his time trying to make government operate as efficiently as his wallpaper business. This isn't easy . . . I doff my cap to Representative Brownson—the wallpaper business is easier to manage." He is a strong Eisenhower supporter having been the first Indiana Congressman to support Ike's candidacy prior to the convention. He is married and is the father of three children.

Congressman Wayne L. Hays Democrat of Flushing Ohio, representing the 18th Congressional District is a lifelong resident of Belmont County. He is a graduate of Ohio State University and has done additional work at Duke University. Mr. Hays is a former teacher of history and public speaking. He was mayor of Flushing, Ohio three successive terms—1939 to 1945.

P. 1

He served as Ohio state senator one term, United States Army. December 8, 1941, he volunteered for active duty in World War II and was honorably discharged August, 1942. He served in the 81st Congress and is now in his fourth term. Both of the speakers are personal friends of Congressman John Bell Williams of Mississippi.

Persons planning to attend the Jackson College presentation of "America's Town Meeting of the Air" are urged to be in their seats not later than 6:30 p. m. at which time a warm-up period for the actual broadcast will be had. The program will go on the air at 7 p. m.

Order Frat Bias End At Vermont U.

Defender
Sat. 3-5-55
P. 4

BURLINGTON, Vt. —University of Vermont trustees voted last week that fraternities and sororities on the campus must abolish all discriminatory clauses from their constitutions within seven years.

Failure to do so will result in revocation of a group's charter.

Action by the board came after students voted by a great majority in favor of such a move. In the poll, conducted by the Student Union, all but 14 percent of the 2,342 students who voted favored the move.

Twins Win $1,350—Misses Dorothy and Gwendolyn Harris, Bennett College sophomores whose answers to a series of questions on Herb Shriner's "Two for the Money" television program, won them $1,350. The girls, daughters of Mr. and Mrs. Clyde Harris, of Greensboro, are identical twins in a family of eight children. They will use the money to complete their education.

Mahalia To Return To TV Oct. 23

Defender
Sat. 10-15-55
P. 14

"God gave me a new body!"

With this simple statement for faith, the "Queen of Gospel, Singers" Mahalia Jackson left Billings hospital after a minor operation.

She is now recuperating at the home of a close friend here in Chicago, and plans to return to her television program, "Mahalia Jackson Sings", on Sunday evening, Oct. 23.

Chicago Ill.

Miss Jackson is viewed every Sunday at 10:30 p.m. on WBBM-TV (Channel 2). During her absence, the spot is being filled with film presentations.

Thousands of Mahalia Jackson fans deluged the hospital, the television station, her residence and the office of her public relations counsel with telephone calls during her brief confinement to Billings hospital.

For this reason she was advised to "get away from the telephones!"

49b 1955

Sylvania names Jackie Robinson a TV judge

Afro American
Sat. 9-24-55
P 7
Baltimore, Md.
49 f

NEW YORK — Jackie Robinson, Brooklyn Dodgers baseball player and former National Broadcasting Company consultant, has been chosen to serve as one of the judges for the 1955 Sylvania Television awards.

Decision to set up the awards for the fifth straight year was announced this week by Don G. Mitchell, chairman and president of Sylvania Electric Products Inc.

The 1955 Awards will be prerented to individuals and organizations that have made the most notable contributions to television through programs on the air between November 1, 1954 and October 31, 1955. Presentation of the 1955 awards will take place at a dinner here on November 29.

* * *

AT THE SAME time, Mr. Mitchell also announced that Seymour Berkson, general manager of the International News Service; Leonard Bernstein, the conductor and composer; and Robinson will serve for the first time on the 1955 Committee of Judges, of which Deems Taylor again will be chairman.

Other judges new to the committee this year will be Gilmor Brown, president of the Pasadena Playhouse; Mrs. Roy F. Layton, president of the Girl Scouts of America; and Charles Mercer, television and radio editor of the Associated Press.

The new judges will join Dean Kenneth Bartlett, director of the Radio and Television Center of Syracuse University; Dr. Frank Bradley, president of the American Hospital Association; Dorothy Draper, decorator, designer and stylist; the Honorable James A. Farley; Mrs. John E. Hayes, past - president of the National Congress of Parents and Teachers; Judge Samuel S. Leibowitz, and Mr. Taylor, all of whom have served on the committee in the past.

* * *

"LIKE ITS predecessors, the 1955 Committee of Judges reflects a high level of leadership in many phases of American life," Mr. Mitchell said. "The variety of interests represented by the individual judges parallels the diversity of tastes represented in the national television audience.

"This will enable the committee to exercise sound and reasoned judgment in arriving at its decision and in presenting its summation of the current state of television."

As part of their dutues, the judges will be asked to consider giving a Grand Award to the program which, in their opinion, has made the greatest contribution to creative television techniques while still fulfilling the social responsibilities of the medium.

49 f

JACKIE ROBINSON

Eckstine Sings

Defender
Chicago Ill.
Sat 8-27-55

Crooner Billy Eckstine will share the guest spotlight with the incomparable Hildegarde on the Tuesday, Aug. 23, "Arthur Murray Party" show (NBC-TV 8:30 p.m. NYCT). Eckstine, a leading modern jazz singer, has again scored a hit with his latest recording, "Careless Lips". Comedian Jack E. Leonard who was previously scheduled to appear on the Aug. 23 "Murray Parry" will appear instead on the Sept. 13 show.

Branch cast as 'Blessed Martin'

Afro American
P 7
Baltimore
Md.
Sat 9-24-55

NEW YORK — The Columbia Broadcasting System on Sunday presented William Branch in the leading role of "Blessed Martin de Porres" on the morning program, "Look Up And Live."

The program was televised nationally over the CBS network.

Blessed Martin, revered by millions of Catholics and non-Catholics alike throughout the world, was a lay - brother of the convent of the Holy Rosary in Lima, Peru, over three hundred years ago.

Tales of miracles wrought by this son of a Spanish nobleman and a slave have inspired growing sentiment that he be officially canonized by Catholic Church authorities. "Look Up And Live" dramatized highlights from his career.

Journal and Guide
Norfolk, Va.
Sat. 9-17-55 P.4 49b

ON 'BIG PAY OFF'—Miss Vivian Pinn, at rig ht, a student at Dunbar High School, Lynchburg, Va., recently appeared on the nationally -televised "Big Pay Off" show. She was accompanied by her cousin, front center. Miss Pinn, who lives at 1507 Taylor street, Lynchburg, won several valuable prizes.

Also shown in the photo are former Miss America Bess Myerson, a feature of the show; and the show's MC, Randy Merriman.

Informer
Sat. 10-1-55
P. 6

THEIR PROUDEST DAY—Ralph Bunche (James Edawards) is embraced by the aging grandmother, Nana (Ruby Goodwin) who raised him after he was orphaned, on the day of his graduation from UCLA in "Toward Tomorrow" on "Du Pont Cavalcade Theatre," Tuesday (October 4) and ABC-TV. The moving drama deals with Nana's struggle to save enough money for the young man to get through college and of the inspiration the future statesman received from her.

James Edwards is best remembered for his starring role in the film "Home of the Brave."

Texan On H Heidt T V Show

Informer
Sat. 10-1-55
P. 7
Houston, Texas

JEFFERSON CITY, MO. — Three Lincoln university (Mo.) mc students one a Texan were selected to star with the television artists last week when the famed Horace Heidt show was presented at the Jefferson City Junior College auditorium.

The students were picked for the show after competing with singers from all over central Missouri who auditioned for the opportunity to appear with Heidt's traveling troupe.

Frankie Lee Weathers, 18-year old lyric soprano from St Louis, Mo, sang "Il Bacio." Miss Weathers, a sophomore voice major, is interested in an operatic career.

Making a hit as a duet were June Bosley, senior, St Louis, Mo, and Darl Dedman, young sophomore tenor from Gladewater Texas. They sang "Love is Where You Find It."

The three singers were also presented on a KRCG-TV show this week before their appearance with Heidt.

Among highlights of the show for the students was meeting Joan Proctor the teenage singer who has gained national attention since her winning appearance on Heidt's weekly television program, "Swift's Show Wagon." Only 14, Miss Proctor has traveled all over the country with the show.

THEIR PROUDEST DAY—Ralph Bunche (James Edwards) is embraced by the aging grandmother, Nana (Ruby Goodwin) who raised him after he was orphaned, on the day of his graduation from UCLA in "Toward Tomorrow" on "Du Pont Cavalcade Theater," Tuesday, (October 4) at 8:30 P. M., over WLWA, Channel 11 and ABC-TV. The moving drama deals with Nana's struggle to save enough money for the young man to get through college and of the inspiration the future statesman received from her. James Edwards is best remembered for his starring role in the film "Home of the Brave."

Daily World
Atlanta, Ga.
Wed. 9-28-55

49b 1955

TV—Radio TODAY

By MARIE TORRE

Herald Tribune
New York City, N.Y.
p. 3
49b

Gloria Lockerman Turns to Acting

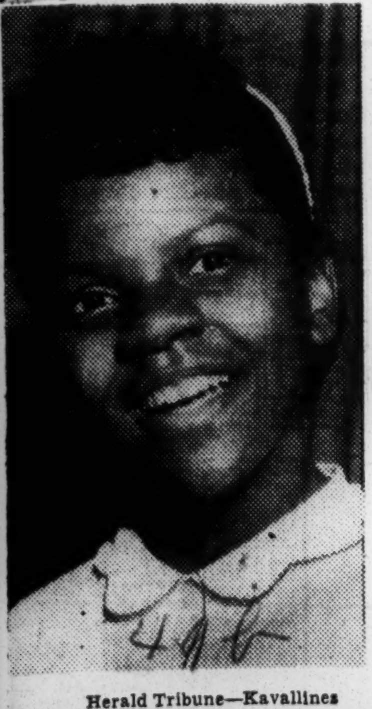
Gloria Lockerman, the twelve-year-old spelling marvel of "The $64,000 Question" fame, will unveil her dramatic talents Sept. 20 in the first "Martha Raye Show" of the season.

Gloria, pursued all week by most of the big TV names although she has not done any acting before, has been signed to participate in a sketch with Miss Raye and that Alabama "dahling," **Tallulah Bankhead.**

Marie Torre

Since the one-hour program is now in the throes of being written by **Ed Simmons** and **Norman Lear,** little is known about Gloria's role, except that it will be a small one and it will have to do with a spelling session.

It was not revealed how much Gloria will get for the stint, but it no doubt will be a sizeable amount because the Martha Raye shows come high. So do Miss Raye's services. The Sept. 20 offering will be the first of thirteen for the season under a new NBC contract which guarantees Miss Raye $10,000,000 over a fifteen-year period.



49b

Herald Tribune—Kavallines

Gloria Lockerman

9th-Grade Lass Over $16,000 Mark In Quiz

Daily World
Atlanta, Ga.
~~Wed.~~ 8-9
49b

NEW YORK—(INS)—A self-assured ninth grader from Baltimore, Md., won $16 000 last night by doing the thing she likes best—spell.

With a broad grin and a roll of her big eyes, little Gloria Lockerman moved up to the magic $32,000 hurdle on the rich CBS TV-quiz show "The $64,000 Question."

The 12-year-old Negro schoolgirl had the time of her life with such tongue-twisters as "anthropologist" and "astigmatic."

While her grandmother and adviser, Mrs. Bertha Key, stood anxiously by, Gloria carefully pronounced and then spelled out each word of the sentence:

"The belligerent astigmatic anthropologist annihilated innumerable chrysanthemums."

She paused only once—on the next to last syllable in "anthropologist." The rest of the words were easy for so young Gloria made them seem.

[illegible] 8-23-55

With the help of Grandmother Key, Gloria now must decide before next Tuesday night whether to take her $16,000 or try for $32,000. Whatever she—or Grandma—decides the money will go into a trust fund for Gloria's education.

Gloria Lockerman Of $64,000 TV Fame, On Martha Raye Show

Defender
Sat 9-24-55
P. 6
Chicago Ill.
49b

By HARRY LEVETTE

HOLLYWOOD— (ANP)— Durable Martha Raye began her fifth year as a television personality this week on NBC. She had as her guest on the first show the 12-year-old spelling marvel, Gloria Lockerman, who spelled her way into the heart of the nation on the "$64,000 Question," program.

Martha, Gloria, Tallulah Bankhead, and Rocky Graziano, pug-turned-entertainer, got tangled up in facts, fame and fortune in a hilarious hour-long book-musical with Martha's songs, and dancing-production numbers integrated into the storyline.

Miss Raye is one of the popular radio and TV artists. This is especially true with coast movie and night club fans, who remember her visits every week to Curtis Mosby's Club Alabam, and some of the hundreds of Negro players who worked with her in motion pictures.

It will be remembered with amusement by former sepia Club Alabama fans how Martha used to sing as guest artist during the floor shows, and how irked June Richmond used to get because Martha's rendition of blues numbers resembled hers.

In fact, the movie star admitted that she learned her style by visiting Harlem night clubs. "They know how to put a number over," she used to say.

A sequence in Paramount's "Artists and Models," made some years ago is also one well-remembered by both actors and producers, with a big Seventh Avenue set called "The Pied Piper of Harlem."

Made up brownskin, Martha played the girl friend of Louis Armstrong, concealing the whereabouts of Satchmo, wanted for leading Harlemites "astray" with his trumpetings.

To the machine-gunning G-men's "where did he go?" Martha would sing, "Now that is what a G-man ought to know."

It was a lively, spirited episode, with Bill Robinson dancing several blocks through the streets of Harlem.

49b

Courier p. 16 Pittsburgh
Sat 9-17-55
49b

Blind Organist-Singer—Ted Mack of the Original Amateur Hour (ABC-TV) and The Ted Mack Matinee (NBC-TV) paid a renewed and high tribute on the Matinee to Gladys Watts, blind organist and hymn singer, of Louisville, Ky. Ted invited Miss Watts to appear in the showcase spot for a week on the Ted Mack Matinee, and each day spoke highly of her talents and courage.

Dixie Dialing—

TV Play With Negro Theme Rouses Viewers And Critics

Appeal

Fri. 10-7-55

By PAUL MOLLOY

P. 43

The telephone returned to normal this morning. It has been buzzing quite steadily and angrily, since Philco Playhouse presented "A Man Is Ten Feet Tall" on Channel 5 Sunday. The heroes were a Negro and his wife.

The play brought letters of intense protest from James Patterson of Memphis ("Deliberately insulting and markedly, stupidly offensive"); Mrs. Robert Pilchen of Memphis ("We in the South will never tolerate intermarriage of white and colored, and such trash on TV will not be allowed in our homes") and industrialist John C. Lake of Grenada, Miss. ("This not only is bad for Philco but certainly harmful to any TV station that carries such inflaming propaganda").

Jimmy Durante

I did not see the play, but talked to a lot of people who did (including one young lady who coyly admitted falling asleep during the presentation). An important point should be clarified, however:

Those who protested were almost unanimous in claiming that the play was a subtle argument favoring intermarriage. This is totally incorrect. It happens that the wife in the play was Negro, not white. Because of the actress' light complexion, most viewers assumed she was a white woman.

Memphis, Tenn.

Timidity Defied

With that point out of the way, I don't believe there's much left to protest. There are, after all, 16 million Negroes in this country, not all of whom are bootblacks and porters. I see nothing offensive with an occasional play in which a Negro portrays some character other than a shoeshine boy or a Pullman jockey.

Not having seen the play I cannot discuss its contents. Here, then, is the review written by columnist Charles Mercer of the Associated Press:

"In no matter does television display greater timidity than on the subject of the Negro. So it's news that two Negro performers were prominently featured on two programs within an hour on NBC the other evening.

"If you want to ask an embarrassing question, just inquire why you rarely see Negro performers or serious dramatic treatment of Negro characters. The most frequent answer you get is 'fear of the Southern market.'

"I think this is malarkey. Furthermore, I think it's an insult to the South. I've traveled extensively in both the South and North and I do not believe that prejudice of any sort can be measured solely in terms of geography. What I think doesn't especially matter, of course. It matters more, for example, that a book publisher told me serious treatments of the Negro sell relatively better in the South than in the North.

Not On 'Negro Problem'

"Television's timidity on the subject of the Negro is not a commentary on Americans; it's simply a commentary on television. In no other field can 20 letters from 20 cranks raise such a timid turmoil.

"So it was a pleasure last Sunday to see the Colgate Variety Hour devote a half-hour to the singing of the great Negro folk balladeer, Harry Belafonte. It was an equal pleasure to see, on the succeeding TV Playhouse, an excellent drama in which a fine Negro actor, Sidney Poitier, played the lead.

"The drama, entitled 'A Man Is Ten Feet Tall,' concerned men on the waterfront. It did not concern a 'Negro problem.' Its author, Robert Aurthur, said: 'It was about a couple of guys; one of them happened to be a Negro.' That was the great significance of the play as a TV vehicle.

"In it, a man who happened to be a Negro lived with as much dignity and courage as many men who happen to be white constantly live with dignity and courage in innumerable TV dramas."

DIAL-LOG—The Department of Commerce made a survey in 1950 which showed that only 4.6 per cent of homes in the South had television. Yesterday it announced that TV is now in 53.2 per cent of Southern homes. . . . Plenty of sports: WHBQ airs Humes-Treadwell at 7:45 p.m.; WHHM carries Miami-Notre Dame at 7 p.m., and both WMC and WMCT carry the 10-rounder between heavies Rex Layne and Hurricane Jackson at 8 p.m. Tomorrow—WMC offers Stanford-Michigan State at 1:30 p.m. and WHHM has it at 12:45 p.m., and WMC returns with the Ole Miss-Vanderbilt local battle at 7:45 p.m., with Maury Farrell at the Crump Stadium mike. WMPS comes up with the Tennessee-Chattanooga tussle at 12:45 p.m. tomorrow and at noon Sunday the Chicago Bears and San Francisco 49'ers have at it on Channel 13. . . . Don't ask why but there's a bottle opener coming out in the shape of Jimmy Durante's nose. . . . If you've always wanted to chat with Marlon Brando you get your chance on WMC's Monitor at 5:30 p.m. tomorrow. . . . Have another statistic: The Wall Street Journal figured out that a single person with an income of $4,000 would have to win a prize of $448,711.11 in order to take home $64,000. . . . The current Cosmopolitan has a pretty picture of the Dean Martins on Page 65 but the editor goofed: It's not the present Mrs. Martin, but the first one. . . . And a 5-year-old boy who lives next door to William Bendix came rushing out of the house the other day with: "Hey! They got a new Davy Crockett called Robin Hood!"

Gloria turns down offer of $20,000

Afro-American

Sat. 9-17-55

P. 1

BALTIMORE — Gloria Lockerman, 12-year-old Maryland spelling champ who won $16,000 on the $64,000 Question" CBS television show recently, this week snubbed a $20,000 contract offered her for traveling with a show.

Baltimore, Md.

The offer was made by a New York agent who sought to book Gloria on a 20-week tour of the country at a salary of $1,000 per week, to appear on theatre stages seven days a week for interviews and spelling bees.

* * *

THE MINUTE the agent said she would get her schooling through a private tutor, Gloria declared, "No, I don't want a tutor, I want to be in my own classroom."

And return to her classroom she did, Tuesday morning, at the Booker T. Washington Junior High, where she is in the 9th grade class taught by Mrs. Betty White.

Afro-American

All of her opportunities to earn money have not been lost, however, because through her grandparents, the Rev. Mr. and Mrs. V. T. Key, she has signed a $1,500 contract to appear on the Martha Raye television show, Sept. 20.

Horace Heidt Features Lincoln Univ. Students

Daily World

Thur. 10-6-55

JEFFERSON CITY, Mo.—(ANP)—Three Lincoln (Mo.) University music students were selected to star with top television artists here recently when the famed Horace Heidt traveling television show was presented at the Jefferson City Junior College auditorium.

P. 6

The students were picked for the show after competing with singers from all over central Missouri who auditioned for the opportunity to appear with Heidt's troupe.

Frankie Lee Weathers, 18-year-old lyric soprano from St. Louis, Mo., sang "Il Bacio." Miss Weathers, a sophomore voice major, is interested in an operatic career.

Atlanta Ga.

Making a hit as a duet were June Besley, senior, St. Louis, Mo., and Darl Dedman, young sophomore tenor from Gladewater, Texas. They sang "Loco Is Where You Find It."

The three singers were also presented on a local TV show before their appearance with Heidt.

49b 1955

Ex-Philly teacher's TV play nets $1,500

Afro-American P.3
Baltimore Md.
Sat 9-3-55

$29,000 in Fund for Republic awards is shared by 18 others

NEW YORK—Mrs. Kristin E. Hunter of 1735 W. Erie Ave. Philadelphia, was one of six runners up in the original television script contest sponsored by the Fund for the Republic, all six of whom won $1,500 prizes.

The two top prizes in the drama class ($5,000 each) went to two brothers, Burton and James Benjamin of Scarborough, N.Y., and Worcester, Mass., respectively, for their documentary, "Pepito," story of a Puerto Rican youth.

Mrs. Hunter's play, "A Minority of One," deals with the desegregation in Camden, N.J., schools through the true situation of a little white girl as the only white pupil in a class of colored children.

THIS IS THE FIRST successful writing effort for Mrs. Hunter, a former public school teacher and now a copywriter for an advertising agency. She received her prize at a reception for prize winners in the Waldorf-Astoria.

Other winners included:

Muriel O'Donnell, "Natural Boundaries," integration of Puerto Ricans and colored people in an Italian neighborhood through efforts of a PAL center ($1,500).

* * *

LEO GOLDMAN, "Typhoon," story of prejudice against colored people aboard a U.S. hospital ship, and J. G. Stevens, "Outpost," saga of a colored sergeant in the Korean War constantly baited by a white sergeant who finally proves himself the better man ($750 each).

A $2,500 prize went to Jo Sinclair for "We Can't Be First," a story of the problems of a Jewish family over the question of whether to rent an apartment in its home to a colored family.

Purpose of the contest, in which 19 writers won $29,000 in prizes, is to encourage public discussion and understanding of civil liberties issues.

* * *

A TOTAL OF 650 entries were received and of the 54 which reached the finals, 19 dealt with historical and biographical subjects 17 with racial discrimination, 5 with loyalty - security cases, 4 with community hysteria and 1 with desegregation.

Contest judges were Julian Bryan, docuumentary film producer; Elmer Davis, radio commentator; Jacob K. Javits, New York State attorney general; Allan Nevins, author; Eric Sevaried, news commentator, and Charles P. Taft, attorney.

Launch Negro Division Of Radio Network

Call
Fri. 8-26-55
P. 13
Kansas City
Missouri

NEW YORK. — (ANP) — The Keystone Broadcasting System has announced the formation of a Negro network division within the structure of the 218 stations now affiliated with the system.

Announcement of the Negro network, which will carry programs of special appeal, was made by Noel Rhys, vice-president in charge of Eastern operations for KBS. Rhys said:

"If there is one American group to whom a special message must be directed, it is the powerful Negro consumer in the South and the most effective means to do this is through programming on stations located in the communities where the Negro population is frequently dominant."

Rhys said there is a wide misconception in the North of the current average Negro family income in the South. In many areas, he said, the median income exceeds $3,000 per annum.

"What gives the average Negro family real consumer power is the fact that generally speaking, all members contribute to the family coffers," Rhys said.

He said that nearly 50 per cent of the stations forming the Negro network employ Negro personnel to enable local stations to give strong merchandising support to sponsors.

"Take for example radio station WDWD, Dawson, Ga., with 215,305 Negroes in its coverage area or 47 per cent of the total population. The owner told us that regional and local buyers of announcements invariably specify that a good portion of their commercials be placed in programming directed specifically to Negroes."

Mrs. Ruth Ellison On Arthur Godfrey's Show Monday Night

Daily World P.1
Atlanta, Ga.
Sun 8-14-55

Arthur Godfrey's Talent Scout program is listed locally for WAGA TV (Channel 5) at 7:30 p. m., and Radio Station WAGA (590) at 8:30 p. m. It is a network feature of CBS.

The Ellisons, who form a unique husband and wife team, are former Atlantans and their appearance on the network television and radio program was revealed in letters to relatives and friends here.

The talented couple met and married at St. Paul AME Church here, where Mrs. Ellison was a soloist in the choir. She also sang with the "Chariott Wheels" radio choir. Mr. Ellison is widely known for his frequent solo appearances with choral and college groups.

SCORE HIT IN RECITAL

The Ellisons scored a hit with music lovers in their old hometown back in 1948 when they were presented in recital by the Optimist Club of St. Paul.

Before moving to Boston, Mass., during World War II both were coached by Professor J. D. Killingsworth, of the Music Department of Clark College. They continued their musical training in Boston at the Ducanbury School of Arts.

WIN OTHER LAURELS

They have appeared in recitals and as guests soloists throughout New England and at the Chicagoland Music Festival in Chicago's Soldier's Field. Mr. Ellison won second prize at the Sesqui-Centennial Celebration of The Zion Church at Carnegie Hall, New York City, in 1946.

Mrs. Ellison was soloist in the Lukas Foss "Song of Songs" at Hatch Memorial Shell, Boston, in 1947 and with the Longines Symphonette in its Boston concert. This spring she was one of the featured soloists in the presentation of "Vivaldi" and "Grandados," by The Cecilia Society of Boston.

Mrs. Ellison is the daughter of Mr. and Mrs. John R. Hamilton, of 981 Fair Street, S. W., and Mr. Ellison is the son of Mrs. Pearl Ellison, a former resident of University Homes. She now resides in the East.

Afro-American
Baltimore, Md.

READ TO ME, PLEASE — Vivacious Jane White as she appeared on the "Read to Me, Please" television show on NBC last week. Miss White, along with TV stars James Daly and Hiram Sherman, offered selections from "Winnie the Pooh," "Huckleberry Finn" and "Alice in Wonderland."

Sat 9-10-55 P7

49b

MR. AND MRS. HENRY C. ELLISON

49b
Defender P. 1
Chicago, Ill.
Sat. 8-27-55

GLORIA LOCKERMAN

Spells Antidisestablishmentarianism

Girl, 12, Wins $8,000 TV Quiz

Defender P. 1
Chicago, Ill.
49b
Sat. 8-27-55

NEW YORK — Gloria Lockerman, a bright-eyed, 12-year-old did her race proud Tuesday night when she correctly spelled one of the longest words in the English language — antidisestablishmentarianism.

The lass who reached the finals of the national spelling bee in May, won $8,000 on the television quiz show, the $64,000 Question. She can take this prize or go on for the $16,000 award next week.

Accompanied by her dignified, bespectacled grandmother, Mrs. Bertha Key of Baltimore, Gloria rattled off such words as coyote, dinosaur, chinchilla and hippopotamus to reach the $512 mark and then for $1,000 spelled plenipotentiary.

For the $2,000 prize she handled gingham and taffeta and ripped through minuet, waltz and mazurka for the $4,000 mark.

CAN'T LOSE ALL

At this stage of the contest it is impossible for Gloria to lose all she has won because if she tries for the $16,000 question and loses, she still gets funds for her college education. This is in lieu of the program's consolation prize — a Cadillac convertible.

If she decides to take the $8,000 or even wins the $16,000, the money will go into a trust fund for her which is payable when she reaches 21 years of age.

During the national spelling contest, Gloria ranked 34th in the finals among 62. She missed the word "meerschaum."

The crack speller lives wth her grandmother and grandfather, Rev. V. T. Key, pastor of Orchard Street Methodist church in Baltimore. Mrs. Key was along with Gloria to help her decide whether to take each prize or try for the next question.

49b 1955

Why Gloria didn't make $32,000 bid

Afro-American p. 1

Baltimore, Md.

Hectic weekend didn't give her enough time to study

Sat 9-10-55

By SHIRLEY KYLE
And
JIMMY HICKS

NEW YORK, N.Y.—"A bird in the hand is worth two in the bush."

49b

This ancient quotation, uttered three and a half hours before show time by Gloria Lockerman's grandmother, was the key moment of the plucky little spelling champ's decision not to try for the $32,000 prize on the "$64,000 Question," Tuesday night.

Mrs. Bertha Key quoted the adage during dinner as she sat with her granddaughter and an AFRO reporter in a plush restaurant on Times Square.

* * *

GLORIA LOOKED across the table at her grandmother with steady eyes showing that she agreed. She said, "I haven't had as much time to study the words this week as I had last week."

(Gloria had just returned Monday night from a five-day visit in West Virginia and had left for New York Tuesday morning.)

As a result of this agreement between the two, Mrs. Key was prepared to inform the nationwide television audience, "I think the Lord has been very good to Gloria and I think we should stop here."

* * *

THIS MEANT that the spelling whiz accepted the $16,000 she already won last week on the show and turned down the opportunity to try for the $64,000 bonanza which lay ahead.

As Mrs. Key announced this decision, the studio audience at CBS Studio No. 52 gave out with an audible sigh. However, through immediate interviews after the show it was evident that everyone, including Gloria's relatives, felt the decision had been a wise one.

Afro-American

Gloria had come to New York prepared to "go for broke" and to try for the big prize. Full of confidence, until a half hour before show time, she was still studying difficult words given to her by her English teacher, Mrs. Christine Moore.

Baltimore, Md.

MRS. MOORE had coached Gloria on the train that morning and again in the evening before the spelling wonder left for the studio.

But although Gloria had studied these words up to the very last minute, she was willing all the time to abide by the wisdom of her grandmother.

49b

Thus, a few minutes after the decision was announced publicly, Gloria told an AFRO reporter, who was first to reach her:

"I'm as happy as if I had answered the $64,000 question. I don't have to worry now about spelling hard words."

She admitted that when she first arrived in New York, she had every intention to try for $32,000.

Sat 9-10-55

MRS. KEY said immediately after the program that she, too was relieved. "We made up our minds in a half hour," she said.

Gloria's grandfather, the Rev. V. T. Key, who watched the performance from a front row seat in the studio, said, "It was a wise decision."

P. 15

The 12-year-old girl's parents, James Lockerman and Mrs. Vivian Singleton, both of Philadelphia, who met Gloria at the studio and viewed the program with the Rev. Mr. Key, agreed.

* * *

MR. LOCKERMAN said, "I also think the decision was wise."

Mrs. Singleton, who later gave her daughter a motherly hug, muttering "Oh, baby baby," remarked, "I feel fine about the decision. I'm glad."

An uncle, John Dunlap of Detroit, who traveled to New York with his daughter, Miss Claire Dunlap, to see the show, indicated that he felt Gloria should have tried for the $32,000.

When asked how he felt about the decision, he shrugged his shoulders and replied, "She wasn't feeling too well, I guess."

He was referring to the fact that Gloria had been suffering with hay fever during her stay in West Virginia last weekend.

* * *

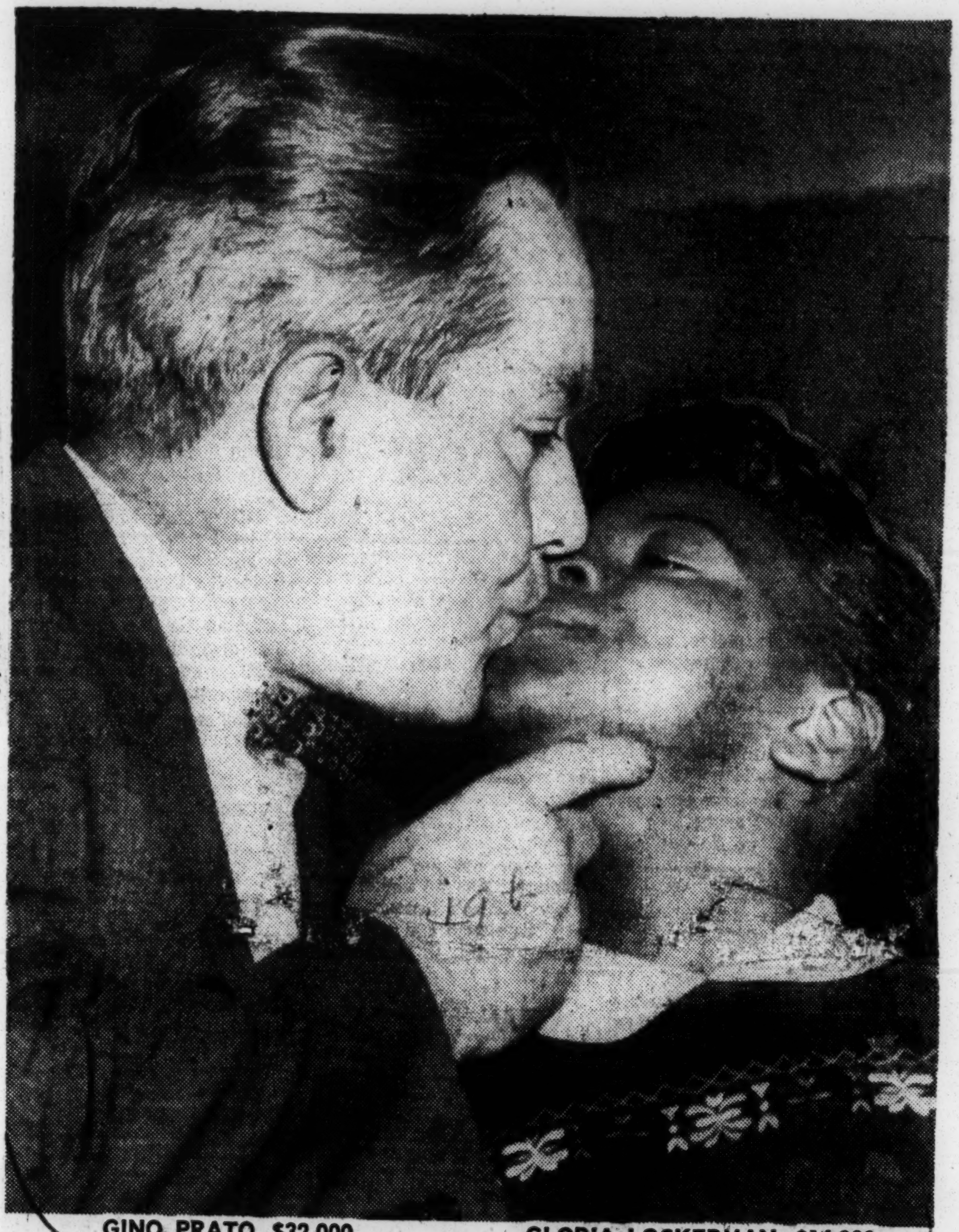
MRS. MOORE, the teacher, said, "I think perhaps it was a wise decision. The words would have been much harder." But she pointed out that Gloria had been primed for the $32,000 question.

In additoin to the $15,500 trust fund and the $500 spending money, Gloria received a television set tape recorder, bicycle equipped with a radio and a year's subscription to her favorite comic magazine, "Little Lulu."

Gloria said that she intends to use the $500 to finance her schooling for the coming year.

The $15,000 trust fund which will be administered by the Manufacturer's Trust Co. of New York cannot be touched by Gloria or anyone else until she becomes of legal age. The money is being held for her education.

At that time, Gloria said, she wants to give some of the money to the Goodwill and some to the four Methodist Churches in Lothian, Md. which formerly constituted the parish of her grandfather.


49b

GINO PRATO, $32,000 **GLORIA LOCKERMAN, $16,000**

The cobbler kisses 12-year-old spelling champ

49b

Defender
Chicago Ill
Sept 3-55

NEW IDOL of American school children, 12-year-old Gloria Lockerman (right) signs autographs for young admirers before entering New York television studio to announce decision about trying for $32,000. The self-assured ninth-grader had won $16,000 by spelling such tongue twisters as "anthropologist" and "astigmatic" on TV quiz show "The $64,000 Question." (INP)

49b

World-Telegram and Sun
New York City N.Y.
Wed. 8-31-55

SPELLS M-O-N-E-Y: Gloria Lockerman, 12-year-old Baltimore spelling champion with a way of turning letters into cash, holds two checks—one for $15,500 to go into a trust fund and $500 to spend as she likes—to indicate how she terminated her marathon last night on CBS-TV's show, "The $64,000 Question." (See Muriel Fischer column on Page 17.)

49b 1955

Gloria's going after $16,000

Afro American P.1
Baltimore Md.

Grandmother Key helps 12-year-old speller make up her mind

Sat. 8-27-55

49b

BALTIMORE — Twelve-year-old Gloria Lockerman, for whom the nations's TV audience has its fingers crossed, will take her grandmother's advice Tuesday night and go after the $16,000 word.

Little Gloria sailed through the $8,000 word, "antidisestablishmentarianism" without batting an eye last week and had been debating whether or not to risk this amount in a bid to double it.

Then her grandmother, Mrs. Vivian Key, who has been serving as her advisor, convinced her that she could safely take the chance. So it's back to New York and CBS' "$64,000 Question" on Tuesday.

Gloria just about gave the nation heart failure last week when the announcer threw that 28-letter word at her.

Millions waited breathlessly while Gloria, poised and cool, waited a moment before beginning to spell.

"You're right," yelled announcer Hal March, and the studio audience went wild. There was prolonged applause for the tiny (4 ft., 10 inch, 85 pounds) Baltimore girl who had become the state's spelling champ last April 30 when she bested 50 other high school contestants.

Gloria breezed through the 28-letter word which Announcer March said was not in any dictionary, with confidence.

She did not bother to break the word down into its nine syllables. Instead, she said, "Anti-dis—" and then without hesitation quickly gave the other 21 letters—"e-s-t-a-b-l-i-s-h-m-e-n-t-a-r-i-a-n-i-s-m."

Afro American

The applause was deafening.

P. 2

* * *

ANNOUNCER MARCH wiped his brow and commented, "Not only have you answered correctly, you have the distinction of making a man grow old."

He described Gloria and her grandmother, Mrs. Key, who accompanied her, as "a nervy child and a nervy grandma."

The studio audience laughed.

Mrs. Key stood at the microphone with Gloria and made the decisions as to whether she should go on.

"We felt she needed an adult's advice on money matters," Mrs. Key explained.

Revlon, sponsors of the program, will put any money she wins in an educational trust fund.

Gloria lives with her grandparents at 1342 Druid Hill Ave. Her grandfather was recently named pastor of Orchard St. Methodist Church. He formerly pastored in Lothian, Md.

49b

* * *

GLORIA IS A ninth grade honor pupil at Booker Washington Junior High School. She showed the same charm Tuesday evening that she exhibited when she won the state spelling championship, and when she finished 34th in a field of 63 in the National Spelling Bee in Washington last May.

If anything, she appeared less nervous and more sure of herself. To televiewers who watched her in previous contests, her new-found confidence was apparent on her face.

Among the calls received by the AFRO after Gloria Lockerman's appearance was one from Dr. Argyle Stout, who identified himself as a Chicago physician, residing at 4409 S. Drexel Blvd., phone Wagner 4-7955.

He said he would send, by certified check $1,000, if seven other AFRO readers would put up a similar amount to guarantee Gloria $8,000 cash in case she misses the $16,000 question next Tuesday.

She smiled, for example, when she heard the $1,000 word, "plenipotentiary," and the smile was understandable. It was one of the words she had mastered in the state contest. In fact, her teacher commented last April: "I knew she had won when they gave her 'plenipotentiary.' That was one of the words she knew."

Other words Gloria spelled correctly on the Tuesday program, started with "coyote" for $64; "dinosour," "chinchilla," "hippopotamus," "gingham," and "taffeta," for $2,000; and for $4,000, "minuet," "waltz" and "mazurka."

"Mazurka" was the only one of the words Gloria had not heard before, she told the AFRO.

* * *

AFTER THE program, Gloria, Mrs. Key, her mother, Mrs. Vivian Singleton, and her father, James Lockerman of Philadelphia had a milk shake at a drug store with four Baltimore girls, members of the High School Sodality Union.

The girls, who were in the audience, sent Gloria a note wishing her well, and later asked her to join them for a soda.

They were Helen Theresa Baird, Sue Egan, Kathryn Alluose and Mary L. Hook.

* * *

BEFORE THE program, Gloria, who had been cautioned by Producer Steve Carlin "not to study,' went to an amusement shop with her grandmother, where she made a record of her voice and looked at herself in distortion mirrors.

At the pre-show conference, she was told how to walk on the stage, etc. but no words were discussed. The white cotton dress she wore was a gift of a CBS employee known only as "Roseann."

Her hair was styled Rose Davis of the House of Beauty on Pennsylvania Ave. In her hair she wore a white ribbon.

She said her grandfather, the Rev. Mr. Key, saw the show at home and "sat on the edge of his seat for the duration of the show."

"Congratulations on $8,000. We were watching. Go back for 16," read the telegram from her cousins, John A. Dunlap, and his daughter, Claire of Detroit.

Father Richard Swift of St. Monica Church said in his wire, "Congratulations on your success in spelling the $8,000 word.

Gloria Wins $16,000 TV Quiz Prize

Defender P.1
Chicago Ill.
Sat. 9-3-55

P.1

"I can't say now whether I will try for the $32,000 words or not," the 12-year-old current "pride of Baltimore" declared excitedly Tuesday night just after she scored a hit on the $16,000 tongue twisters.

Engaging little Gloria Lockerman, back on the $64,000 Question TV quiz show after winning $8,000 last week by spelling antidisestablishmentarianism, correctly rattled off, "The belligerent astigmatic anthropologist annihilated innumerable chrysanthemums," and became eligible for the $32,000 query.

49b

Interviewed by the Defender immediately after her latest triumph, the little spelling champ said her sparkling smile during the program was due to the fact she knew how to spell each word of the sentence while Hal March was reading it off.

BUBBLES WITH PRIDE

Chiming in with Gloria and bubbling with pride was her grandmother, Mrs. Bertha Key, who said that reporters had been so busy plying them with questions and photographers had taken so many pictures of them, they had not even had time to consider what the next move would be.

"Anyway, we will be right back here, Mrs. Key declared. She added that Gloria would have to make up her own mind about going on or taking the money already won.

But she did say the family would have a pow wow about it.

A ninth grader at Booker T. Washington Junior high school, Gloria says she wants to go to college eventually, but has not made up her mind about where. She explained that she spells words phonetically.

And about this sudden, nation-wide attention she is getting, Gloria exclaimed: "Everything is wonderful and all of my relatives and friends are as excited and happy as we are."

Defender

Also along with Gloria and her grandmother, whom she calls, "Ma", is Rev. V. V. Key, her grandfather, who is pastor of Orchard Street Methodist church in Baltimore.

P. 2

REVELON PAYS

While in New York City they stay in the Burkeshire hotel. Revelon, sponsors of the show, picks up the tab for their accommodations just as it does for their train fare each week.

49b

If Gloria decides to try for the $3,000 question and flubs it, she still will have the $4,000 consolation prize. If she settles for the $16,000 the sum will go into a trust fund for her until she is of age.

Just after Gloria won the $16,000 prize, Hal March, the master of ceremonies, presented her a leather-bound copy of Webster's New World Dictionary of the American language with her name inscribed on it.

The pert little miss said she will spend part of the week going through it in order to bone up" in case she goes for the $32,000 words. She admitted she has a lot of confidence in herself.

A few days later, she and her grandparents left for Gap Mills, W. Va., to visit relatives.

At the same time, they denied reports that they were having a family conference to decide on a division of any money Gloria may get. The Keys insist all of the winnings will go into a trust fund for the self-assured little lass.

Wins $32,000 On TV Show

By JACK O'BRIAN

(Distributed by International News Service.)

Call p. 12

4-9-C

NEW YORK. — (INS) — Well you could have knocked us over with an aria when gentle little Gino Prato accepted the operatic challenge and went for Tuesday night's $32,000 re' ard on "The $64,000 Question." But what really floored us was the decision of Bayard MacMichael to take his $8,000 and run for the bank. We could have sworn he of all possible competitors in this fabulous new — and fascinating, exciting and very good—giveaway, or hurl-away, would have had the guts, gumption, ego and intellect to go for the peak and take home the $64,000.

Kansas City

Mo

Never once in our mind did we associate little Gino with the sort of deep courage an assault on such a real fortune entails. His deterrents were forcibly apparent: He is a small-income, small-businessman to whom $16,000 certainly must be, as to us and anyone, a respectable fortune. Last week he passed his $16,000 quarter-final tests with flying colors, but before he braved that unknown, indicated $16,000 was just about all he needed to make his first trip back to Genoa in some 33 years to see his 92-year-old father.

Fri 8-12-55

Like Mrs. Catherine Kreitzer, the Bible Expert, and Ptl. Redmond O'Hanlon, Bill Shakespeare's buddy, Gino's terribly earnest sincerity —has become a fine and admired touch of decency in our world of moral and military conflicts.

Gino's decision to go ahead toward the $64,000 question—now the odds are equally heavy again that he will take his $32,000 and go visit his old dad—was a marvelous surprise.

Gino won by knowing the opera Arturo Toscanini conducted his first time at the baton was "Aida," that that faded but now so important cultural event took place in Brazil; the opera was premiered in Cairo, Egypt, and that the first performance took place on a Christmas eve. Gino knew even more of the details, and told them, gently, modestly, but still proudly. His joy was plain as the accent with which he so fondly mangles the vernacular but still communicates with natural good breeding everything he wishes to state. He embraced Ha March at the conclusion of his correct answer, tossed kisses to the audience and otherwise made like any conquering hero of history.

Gino said, "The people of the U.S. has been tremendous nice to me, send me all kindsa medicine and sprays for my throat and religious pictures and little statues." He said he received "no so much-a shoes to fix but advice. After 33 years they force me into a nice long weekend vacation, first days off I ever take.' Gino explained he'd written t his dad in Italy, "But I didn hear from him yet."

He saved a magnificently reve ent explanation for pushing on the next cash plateau, as t show says it, with this lovely ar simple statement.

"God is being good to me a my life. I feel now he is rig here behind my head so I thi I go on."

Then Gino stepped into t booth, the TV camera swe through the audience to show t fascinated, anxious faces, back Gino as he bowed his head a blessed himself, and then — th wonderful happy finish.

There's a show around th claims it has heart though it ha none, but as proved by Mr Kreitzer, Ptl. O'Hanlon and G no, "The $64,000 question" ha heart; miles and miles and mile of heart.

Girl Speller Expected To Try Words Worth $32,000

Courier-Journal p. 6

Louisville, Ky

4-9-A

Gap Mills, W. Va., Aug. 29 (UP)—Gloria Lockerman, whose spelling ability has brought her $16,000 on a TV quiz program, left with her grandparents today for their home at Baltimore after telling neighbors she will try to boost her winnings to $32,000 tomorrow.

Tues. 8-30-55

The 12-year-old girl and her grandparents, the Rev. and Mrs. Vivian T. Keys, were scheduled to reach Baltimore late today and leave tomorrow morning for New York and another appearance on "The $64,000 Question" program that night.

They spent the weekend here at the annual Gap Mills reunion.

Mrs. L. D. Heavener, who lives on a farm adjoining the Keys family home, said Mrs. Keys told her it was definitely decided Gloria would try to double her winnings.

"She said Gloria's education already was assured by the money she will win no matter how she makes out from now on," Mrs. Heavener said. "She said Gloria couldn't lose anything by going on and they are going to let her try for it."

Gloria has lived with her grandparents since her parents were divorced several years ago. While here for the weekend, the Keyses had an opportunity to consult with some 200 relatives and family friends about Gloria's future.

Afro-American

Baltimore, Md.

Sat. 8-27-55

GLORIA LOCKERMAN

Given boost by Marine Capt. R. S. McCutcheon, who appeared on program with her.

49b 1955

Everyone excited except tv speller

Afro-American P. 1

Baltimore, Md.

Made 'queen for a day' at West Virginia State Fair

Sat. 9-5-55

By **SHIRLEY KYLE**
(Afro Staff Correspondent)

GAP MILL, W. Va.—Being skyrocketed into the national spotlight has had strange effects on many an adult, but personable little Gloria Lockerman is taking it all in stride.

49c

Countless interviews, photographers' flash guns popping off in her face, signing thousands of autographs and being constantly surrounded by an army of hangers-on and well-wishers have not disturbed the unruffled calm and poise of the 12-year-old Baltimore spelling whiz kid the least bit.

Her remarkable self-control and adult-like behavior has caused stoic mountaineers of West Virginia to nickname her "Glorious Gloria."

* * *

GLORIA arrived here Thursday night with her grandparents, the Rev. and Mrs. V. T. Key, for a homecoming at Brown Methodist Church and an annual family reunion.

The blessed peace and quiet Gloria found Thursday night by Saturday had hurricaned into a mass of activity little different from the big city excitment she had sought to escape.

She quickly was thrown into a whirlwind of events which made her the heroine of school children and the pride of parents.

* * *

SATURDAY, the closing day of the West Virginia State Fair, was dedicated in her honor by Edward Blake, the director.

She appeared on the afternoon program in the grandstand where more than 8,000 persons heard her pronounce and spell "antidisestablishmentarianism," the 28-letter word which carried her over the $8,000 hump two weeks ago.

As a publicity stunt, a local newspaper sponsoring a live pony raffle at the fair, took pictures of Gloria taking a chance.

* * *

NEWSREEL men from New York, who had been scouting for the spelling wonder since Thursday night tracked her down at the fair grounds, located near Lewisburg, W. Va., and fired questions at her.

National representatives of the press also showed up.

Meanwhile, local radio announcers made arrangements for Gloria to make guest appearances on two programs.

She again spelled the 28-letter word and was asked to repeat the $16,000 sentence.

* * *

GLORIA, who has been ailing with hay fever since Friday night, took the 12-hour excitement like a trooper.

Several young fans rushed to her with programs asking for her autograph and many parents would give the child a tender hug, wishing her the best of luck Tuesday night.

Sunday, during the homecoming service at Brown Chapel Methodist Church here, television cameras were on hand to record the event.

Several of Gloria's relatives from Michigan and Ohio arrived Sunday morning for the all-day service.

* * *

THE REV. MR. KEY, who is pastor of the Orchard Street Methodist Church in Baltimore, served as minister

(Continued on Page 2)

of Brown Methodist Church here during the early twenties.

Afro-American

Meanwhile, the grandmother, Mrs. Key, vigorously denied a story appearing in a New York newspaper last week that there was a brewing family dispute over Gloria's television winnings.

P. 2

The Rev. and Mrs. Key have reared Gloria since infancy. Her father, James Lockerman, a Philadelphia Navy Yard employee, divorced her mother, several years ago.

Sat. 9-3-55

The mother, Mrs. Vivian Singleton, who also lives in Philadelphia, is the mother of three children by a second marriage.

The father is also remarried.

THE AFRO learned here that although they have taken care of Gloria as their own, the Keys have never bothered to become legal guardians of glorious little Gloria.

What Gloria can win

HOW MUCH WILL SHE HAVE LEFT, AFTER PAYING INCOME TAXES AT VARIOUS STAGES OF THE $64,000 QUESTION?

Prize	Taxes	After Taxes
$16,000	$ 4,400	$11,600
$32,000	$13,500	$18,500
$64,000	$36,200	$27,800

Gloria's taxes are high because she is a minor with no dependants.

The AFRO's authority believes there is a possibility of tax deduction provided arrangements can be made for Gloria to receive the funds in installments.

The average $64,000 Question contestant is an adult with wife and two children. On $16,000 he takes home $11,956. On $32,000 he gets $21,220 and on $64,000 he has left $34,460.

Speller, 12, Moves to $32,000 Hurdle

Times-Picayune

NEW YORK, Aug. 24 (INS)—A self-assured ninth grader from Baltimore, Md., won $16,000 Tuesday night by doing the thing she likes best—spell.

Thurs. 8-25-55

With a broad grin and a roll of her big eyes, little Gloria Lockerman moved up to the magic $32,000 hurdle on the CBS TV-quiz show "The $64,000 question."

49d

P. 34

The 12-year-old Negro schoolgirl had the time of her life with such tongue-twisters as "anthropologist" and "astigmatic."

New Orleans La.

While her grandmother and advisor, Mrs. Bertha Key, stood anxiously by, Gloria carefully pronounced and then spelled out each word of the sentence:

"The belligerent astigmatic anthropologist annihilated innumerable chrysanthemums."

She paused only once—on the next to last syllable in "anthropologist." The rest of the words were easy—or so young Gloria made them seem.

With the help of grandmother Key, Gloria now must decide before next Tuesday night whether to take her $16,000 or try for $32,000. Whatever she—or grandma—decides, the money will go into a trust fund for Gloria's education.

Afro-American
Baltimore, Md
Sat. 9-3-55
P. 1

44

GLORIOUS GLORIA LOCKERMAN, completely poised, signs autographs for youthful admirers in New York. The 12-year-old Baltimore 9th grader remains unperturbed despite the national attention she is receiving.

Call
Fri. 8-26-55
P. 1
Kansas City, Missou

47

WILL SHE GET TO $64,000 WORD?—Little Gloria Lockerman, right, 12-year-old Baltimore girl, has reached the $16,000 question in the popular TV quiz show "The $64,000 Question." The cute youngster, who picked spelling as her category, won $8,000 last week and came back Tuesday of this week to try for $16,000. The big question now is, if Gloria successfully spells the $32,000 word next week, will she try for $64,000. Nobody on the program has yet tried for the big amount. Gino Prato, left, shown here with Gloria, is the opera expert who took his $32,000 rather than try for $64,000. Here he is showing Gloria his check and she replies, "Ooooo, weeee." The eyes of the nation are on this newest quiz game.—INS Photo.

49b 1955

Ella Fitzgerald Set For CBS Radio Hour

Defender

Chicago Ill.

Sat 7-30-55

Ella Fitzgerald, "the first lady of jazz song," pop singer Don Cherry, The Chordettes, and Gloria Lane, mezzo-soprano of the New York City Opera, will be the featured artists on CBS Radio's "The Woolworth Hour: What's New in Music" Sunday, July 31.

Miss Fitzgerald, one of the great jazz artists of our time, will offer "live" performances of two of her greatest record hits. Don Cherry, a veteran of CBS Radio's "Perry Como Show," "Songs for Sale" and "Arthur Godfrey and His Friends," and a Walker Cup golfer, will sing some of the songs which have been enchanting night club audiences all over the country. The Chordettes, featured on the CBS Radio "Robert Q. Lewis Show," will sing their new hit, "Humming Bird." Gloria Lane, who was starred in the Menotti operas "The Consul" and "The Saint of Bleecker Street," and who sang her first "Carmen" at the New York City Center this past season, will sing one of the "Carmen" arias on the program.

49b

Pearl Bailey On Kraft Air Bill, July 24

Defender

Chicago Ill.

Sat 8-6-55

Pearl Bailey, singing comedienne who recently starred in the Broadway production of "House of Flowers," will be the featured guest of Mitch Miller on CBS Radio's "Kraft Music Hall" Sunday, July 24. Miss Bailey will be joined at the microphone in an informal round table discussion by Don Cherry, amateur golfer and singer, and two other guests.

49b

Ethel Waters starred

49b

7-9-55

NEW YORK — Singer Ethel Waters, whose gift for dramatic acting rivals her mellow voice, played a starring role in Chrysler Corporation's "CLIMAX!" dramatization of F. Scott Fitzgerald's "The Dance," Thursday night on CBS-TV.

New Etta Moten Radio Show Monday

BY SUSAN ANDERSON

CHICAGO—Etta Moten presented the first installment of her new radio program over NBC's Station WMAQ from Chicago Monday night. It will be heard three times a week, Monday, Wednesday and Friday evenings from 9:15—9:30 p. m. (CDT).

49b

Featuring both song and commentary, the program sparkled. Miss Moten sang beautifully. Her rich speaking voice gave lustre, significance and depth to the sometimes whimsical patter with which she described her musical offerings. Varied, they ranged from the classical to the popular, with a spiritual sung as only Etta Moten can.

Monday night, she sang: Mr. Banjo, by Camille Nickerson: Make Believe from 'Show Boat'; The City Called Heaven, America The Beautiful and her theme number, That's What A Song Can Do, by Harvey Brooks.

TV–Radio TODAY

By MARIE TORRE

Herald Tribune

Troubles for Gobel?

Comedian **George Gobel**, who assumes the role of producer this summer, had fair indication yesterday that producing is ulcer-getting business.

Until yesterday morning, Gobel thought it was all set for humorist **Jonathan Winters** to front the variety program he's putting together as replacement for his Saturday night offering. Even NBC, which has the newcomer under contract, had given its blessings. But, at the last minute, there was a change of heart in the Winters camp. The comedian's move out West would have brought about "certain complications," it was said. Also considered was the idea that 'maybe Jonathan isn't ready" to head a big show.

Marie Torre

Whatever the reasons, Gobel's summer program, "And Here's the Show!", debuts July 9 and he's still without a star.

Sad part of it is that Gobel picked Winters for sentimental reasons which revolve around the fact that he won national attention in a summer replacement show two years ago called "Saturday Night Revue." It was Gobel's plan to make possible the same kind of opportunity to a promising newcomer, and he still hasn't given up the idea.

Herald Tribune

Julius La Rosa reports to Fred Astaire Studio on Park Avenue three times a week to practice "The Sluefoot," a new dance which he'll perform on his TV show July 9. Remember when he preferred to be "awkward?" . . . **Ed Sullivan** has done so well promoting Hollywood movies on "Toast of the Town" that **CBS** asked him to ballyhoo one of the house products. He will. On Sept. 18, two days before the **Phil Silvers** series, "You'll Never Get Rich," tees off, Sullivan will honor the comedian in a program that will include film clips from his past movies. . . . This is quite a day for **Ernie Kovacs**. After his three-hour morning radio program, he prepares to be interviewed on "Person to Person," then dashes over to NBC to take over part of **Steve Allen's** "Tonight." . . .

CBS lined up an interesting pair of guests for July 26 showing of "Music '55"—**Duke Ellington** and **Yehudi Menuhin**. . . Somebody reported that **Scotty Scott** earns $40,000 as ABC's weather girl, but 'tain't true! A fellow who knows about such things says she makes a mere pittance of $25.000.

49b

Duke Ellington

Yehudi Menuhin

Should you miss **Soviet Foreign Minister V. M. Molotov's** interview on "Face the Nation" tomorrow at 6:30 p. m. (CBS), it'll be repeated Sunday at 4:30. Molotov's appearance, incidentallly, stirred **Harold E. Stassen**, Foreign Operations Administrator, to announce: "It is a remarkable indication that the Russians are softening their attitude toward the rest of the world. It's a very encouraging sign." . . . "Break the Bank" has a tenth anniversary July 10. . . . **Songwriters Jimmy Van Heusen** and **Sammy Cahn** will split $30,000 for creating the music in **Bing Crosby's** upcoming spectacular, "Rip Van Winkle." . . . Couple of Hollywood veterans—**Dorothy Lamour** and **Wayne Morris**—have leads in "The Mink Doll" on "Damon Runyon Theater" July 9. . . . **Dr. Frank C. Baxter** (Doesn't he resemble actor Dean Jagger?) will be back on video with a ten-week program called "Shakespeare on TV" July 3, CBS. . . . All best wishes to M-G-M on making the plunge into television come fall, but will it be much of a show if a portion of the half-hour program will dwell upon trailers of upcoming movies?

Leontyne Price Joins Warfield For Program On Big ABC Simulcast

Defender 8-18

Chicago Ill

Sat. 7-23-55

NEW YORK,—Leontyne Price, soprano, and William Warfield, baritone, will be guest artists on THE VOICE OF FIRESTONE when it is simulcast over the ABC Television and Radio Networks Monday, July 25, from 9:30 to 9 p.m., EDT.

Gershwin's "Porgy and Bess," the opera in which the two singers co-starred and began the courtship which resulted in their marriage, will be the source of several selections on the program.

Miss Price, hailed as "among the finest and most thrilling dramatic singers America has produced," is a native of Laurel, Miss. She has sung with the nations's leading symphony orchestras and has scored resounding concert successes both in this country and abroad.

Warfield, who made his New York concert debut in 1950 to become a top baritone star overnight, will be remembered for his matchless singing of "Old Man River" in the M-G-M film, "Showboat." His "Porgy" was unanimously hailed by critics as a great artistic achievement, and concert audiences in North and South America, Europe and Australia have cheered his great great voice, masterful musicianship and dramatic power.

49b

49 b

Black Dispatch
P. 1
Sat 7-2-55
Oklahoma City
Okla

GUEST STARS ON PREMIERE OF "MUSIC '55"—Songstress Lena Horne guest stars on the premiere of "Music '55," summer series featuring Stan Kenton and his band, Tuesday, July 12, at 6:30 p. m. over Channel 9, KWTV. Other headliners on the initial broadcast include singer-bandleaders Louis Jordan and Vicente Gomez, the Spanish guitarist. Bandleader Kenton will be host and master of ceremonies of the musical series featuring his modern music innovations and top stars of the modern musical world.

Willie Bryant Given 'First' Trophy Bv ABC

Defender P. 7
Chicago, Ill

NEW YORK — Willie Bryant emcee of the all--star revue RHYTHM ON PARADE, was honored this week for his pioneering efforts in the new trends in music on his broadcast over the ABC Radio Network.

Sat. 8-13-55

Ben Frye, Vice-President of Studio Film, Inc., presented plaque to Bryant during the broadcast with the following inscription: "Willie Bryant—Whose unselfish efforts in pioneering the new trends in music helped widen the music world's horizons is hereby honored and commended by Studio Films, Inc., for his vital contributions towards the musical success of 'Rock 'N Roll Revue.'

RHYTHM ON PARADE originates live from the Savoy Ballroom each Thursday with top guest stars from the entertainment world. Buddy Tate and his orchestra provide the music each week.

News
P. 35
~~Advent~~
Birmingham,
Ala.
Wed. 8-17-55
49

She knew big words—Gloria Lockerman, 12, Baltimore, spelled her way into $8000 last night on a TV quiz show. Gloria, who reached the finals in the national spelling bee last May, flanked here by her grandmother and Hal March, master of ceremonies of the show, spelled "antidisestablishmentarianism" to take down the $8000 prize. She has a chance to come back next week and take a whack at the $16,000 question. (AP wirephoto.)

12-year-old school girl hits TV show for $8000

News P. 35

NEW YORK, Aug. 17—(AP)—A 12-year-old schoolgirl spelled her way into $8000 last night by clicking off "antidisestablishmentarianism" on the CBS television show The $64,000 Question."

49 b
Birmingham
Ala.

Gloria Lokerman's grandmother will decide whether the junior high school student tries for the $16,000 question next Tuesday, or settles for the $8000.

If she tries for the $16,000 and fails, she will receive a $4000 college education trust fund as a consolation price. The regular consolation prize is an expensive automobile, but the rule was altered in view of Gloria's age.

Gloria finished 34th out of 62 finalists in the National Spelling Bee at Washington, D. C., last May.

Wed. 8-17-55

Gloria, a ninth grade student at Booker T. Washington junior High School, Baltimore, was accompanied on the program by her grandmother, Mrs. Bertha Key, with whom she lives.

Gloria spelled coyote, dinosaur, chinchilla and hippopotamus to win an assured $512. She then moved up through $1000 by spelling plenipotentiary, $2000 with gingham and taffeta, and $4000 with minuet, waltz and mazurka.

Then she was placed in the isolation booth—from which she could receive no possible clue from the audience—and spelled the $8000 jawbreaker.

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49 b

Post and Times
Herald P. 6

International News

Washington
D. C.

Big Decision

Gloria Lockerman, 12, Baltimore grade school student whose ability to spell got her up to $8000 in the $64,000 TV quiz show this week, must decide between now and next Tuesday night whether she wants to try for $16,000. She's shown as she spelled the $8000 word—antidisestablishmentarianism.

Thurs 8-18-55

49b 1955

TV: Tailor-Made for Home Viewing

'3 for Tonight' Ideally Adapted to Medium

By JACK GOULD

TELEVISION had one of its most exciting and beguiling evenings of the season Wednesday night. The occasion was an hour-long version of the Paul Gregory Broadway musical, "3 for Tonight." It was superb video.

Times

"3 for Tonight," which has just closed its Broadway engagement, might have been tailor-made for the home screen. Starring Marge and Gower Champion, the dancers; Harry Belafonte, the singer, and the Voices of Walter Schuman, the production requires only a bare stage. On TV the pictorial composition was striking and the show itself like a breath of fresh air.

P 37c

Wednesday night was not an hour of TV; it was an hour of theatre brought to TV. In each number there was a sublime crispness, competence and sureness of movement that can come only from painstaking rehearsal and an extended run. Each number was a gem; a viewer could take his pick.

As the lucky souls who saw the Broadway show can attest, "3 for Tonight" honors its audience; it credits it with an imagination. From the moment Hiram Sherman, the dry and deft narrator, invites you to go along, "3 for Tonight" is an excursion into play-acting set to dance and music. Happily, the sense of communion was not lost in the transfer of the show to the TV medium.

New York

If the Champions are not the most sprightly and imaginative young dance team we have today, no other names come to mind. Their routine at the picnic social fairly breathed charm, wholesomeness and gaiety. And again, in their illustration of Mr. Sherman's dissertation on the effects of musical tones on the human nervous system, their technique and humor were totally delightful.

Too much cannot be said for Mr. Champion, who did the choreography. In one hour he showed that television has not even scratched the surface in presenting the dance; his patterns were a feast for the video eye so long accustomed to hackneyed dance design.

6-24-55

Mr. Belafonte is quite possibly the most compelling new artist of the TV year. His folk-songs and spirituals, especially in the framework of the TV closeup, were near overwhelming in their dramatic intensity. And the video camera, with its special ability for highlighting shadows, enriched further the mood established by Mr. Belafonte.

The Voices of Mr. Schuman, which can reproduce anything and everything from a circus band to a symphony concert, at times seemed pure aural magic. And Mr. Sherman, at long last in an assignment worthy of his drollery, was an ideal stage manager and host all rolled into one.

Unlike many shows transferred to TV, "3 for Tonight" obviously was painstakingly prepared and honors go to Bill Colleran, the TV director, for so effectively complementing Mr. Champion's stage direction.

Wednesday night TV had an adult musical smash. The Columbia Broadcasting System has let the National Broadcasting Company know two can play at the game of bringing the riches of other media to video. For which, "hooray."

49b

Times P. 37c

Fri 6-24

Marge and Gower Champion and Harry Belafonte who appeared in Wednesday night's telecast of "3 for Tonight."

Call P. 9 Kansas City Mo.

INKS CBS-TV CONTRACT.—CBS-TV this week inked Capitol recording artist Nat "King" Cole to an exclusive one year contract. The agreement calls for Cole to make a minimum of 10 guest shots on major shows over that web beginning this fall. However, the contract does not preclude Cole from appearing in a regularly scheduled show over another network.

Black Dispatch

HANDLES THREE PROGRAMS

Mrs. Thelma R. Taylor, wife of O. C. W. Taylor, who took over three of his top radio programs during his recent illness for a month, became ipso facto the first woman in New Orleans to handle three top radio programs and the first Negro woman to handle a news program. She is counselor in S. J. Green junior high school and holds a degree of B. A. from Dillard and M. S. from Southern California. Ex-Governor James A. Noe, owner of the station, says Mrs. Taylor and her husband will have spots on WNOE-TV if it becomes a reality. At present no Negroes hold regular spots on TV in New Orleans.

Oklahoma City Okla.

Sarah Vaughan To Sing On Murray's TV Show August 9

Defender

Singer Sarah Vaughan, Mercury recording star, whose latest hit is "Experience Unnecessary" will appear as guest on the Tuesday, August 9, "Arthur Murray Party" (NBC-TV 8:30 p.m. NCCT). Miss Vaughan will share the spotlight with ventriloquist Paul Winchell and his famous Jerry Mahoney character. Also featured will be Mr. and Mrs. Arthur Murray demonstrating the latest in dance steps.

Chicago Ill

Sat 8-6-55

DON'T MISS
"BEAT THE CLOCK"
SYLVANIA'S TV SHOW
featuring
BUD COLLYER
ROXANNE
You'll enjoy it more on... SYLVANIA TV and HALOLIGHT

49 b Courier Pittsburgh, Pa.
Sat. 8-6-55

Sylvania Contracts—Herman T. Smith, public relations representative for Sylvania Electric Products Company, signs a contract for the appearance of "Miss United States" on Sylvania's "Beat the Clock," nationally televised show, and for personal appearances throughout the country. Finals in the contest will be held in Carnegie Hall Sept. 16. Looking on are Dolores Grigsby, chairman of the entrants committee, and John Young III, president of the pageant.—Campbell Photo.

Lena Horne Signed for TV Musical

Constitution
p. 14
Atlanta
Wed. 7-6-55

By RICHARD F. SHEPARD
New York Times News Service
Special to The Atlanta Constitution

NEW YORK, July 5 — Lena Horne has been signed for a prefabricated TV "spectacular" musical produced by Walter Fried and Henry Newman.

The producers are inaugurating their novel venture into big show packages with an adaptation of Offenbach's "La Belle Helene" by Howard Richardson and William Bernie with lyrics by Willem Van Loon and arrangement by John Sacco.

The idea now is to sell the 90-minute show to a network. Since the networks are constantly in need of new long-show material, Fried and Newman's innovation may well point a new direction for independent producers.

The television film distributors have taken the first step towards forming an association to represent them in the industry.

More than 30 representatives of distribution agencies met last week and elected a steering committee to obtain a charter, set rules of procedure and develop a tentative budget. They heard a report on a meeting with Harold See, chaiman of the National Association of Radio and Television Broadcasters' Film Committee, who discussed the possibilities of cooperation between the two groups.

The new group will aim at stimulating the growth of TV films, protecting their interests, publicizing their activities and fostering better trade relations. Dave Savage, assistant to the president of Guild Films, presided at the meeting.

Ella Fitzgerald Stars On The Woolworth Hour Radio Chain Program

Defender P. 18
Chicago, Ill
Sat. 8-6-55

Ella Fitzgerald, "the first lady of jazz song," pop singer Don Cherry, The Chordettes, and Gloria Lane, mezzo-soprano of the New York City Opera, were featured artists on CBS Radio's "The Woolworth Hour: What's New in Music" Sunday.

Miss Fitzgerald, one of the great jazz artists of our time, will sing "live" performances of two of her greatest record hits. Don Cherry, a veteran of CBS Radio's "Perry Como Show," "Songs for Sale" and "Arthur Godfrey and His Friends," and a Walker Cup golfer, sang some of the songs which have been enchanting night club audiences all over the country. The Chordettes, featured on the CBS Radio "Robert Q. Lewis Show," sang their new hit, "Humming Bird." Gloria Lane, who was starred in the Menotti operas "The Consul" and "The Saint of Bleecker Street," and who sang her first "Carmen" at the New York City Center this past season, sang one of the "Carmen" arias on the program.

49 b

ELLA FITZGERALD

49b 1955

O'Neal Wages TV Integration Fight

Courier
Pittsburgh, Pa.
Sat 4-16-55
P. 15

NEW YORK—In a fighting "make-sense" speech before the Catholic Interracial Council, Frederick O'Neal, veepee of the Coordinating Council for Negro Performers, told the body that the act of 'omission' in television programs is giving Americans the impression that Negroes have no place in American life. Although Negroes represent 10 per cent of the population of the United States, they constitute only one-half of 1 per cent of the performers seen on TV, he said.

Having played many leading roles in Hollywood, in Broadway productions and on TV, the well-known actor made it known that the CCNP has no desire to "disturb the artistic integrity" of TV performances. Its aim is to have Negroes appear in the number and kind of roles they actually fill in real life. The omission of the Negro from representative roles is an extension of the practice in earlier forms of entertainment of leaving Negroes out of the American scene except in menial and demeaning characters, further stated O'Neal.

In pressing for more representative participation of Negro actors in TV, the organization, which has been joined by the local branch of the NAACP, is seeking equal opportunity, not special treatment. "Special treatment for us would be just as wrong as discrimination against us," he declared.

Continuing his speech O'Neal stated that more than just a few jobs for Negro actors is at stake. He pointed out that Americans have reached a point in their thinking where they should do things because they are right and not because of the promise of reward, where all who are created in the image of God should want to walk together in his footsteps

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GODFREY DROPS 9 FROM PROGRAMS

Times

Dismisses Marion Marlowe, Mariners Quartet, Haleloke and Three Staff Writers

Sat 4-16-55
P. 16 C
New York
N.Y.

Arthur Godfrey dismissed nine artists from his radio and television shows yesterday.

Six were singers on his daily radio-TV, Friday radio and Wednesday night TV shows—the Mariners Quartet, Marion Marlowe and Haleloke. The others were writers Charles Horner, Preston H. Miles and Charles Slocum.

In October, 1953, Mr. Godfrey publicly dismissed singer Julius LaRosa. Yesterday's dismissals, announced after the radio-TV show, are effective immediately.

Mr. Godfrey said the action was "in the interest of good showmanship." He continued:

"Producers have never hesitated to make changes in format and personnel which would improve the over-all entertainment quality of their programs. This change of pace, this principle of injecting new ideas and personalities into a program is the only means of maintaining the continuing interest of the public. * * * These people have all achieved stardom and I am proud of them. I wish them well in every respect."

Trendex Rating Off

Observers saw the plan to reorganize the Arthur Godfrey programs a direct result of a drop in his audiences. Last May his Monday night "Talent Scouts" was second among night time shows with a 48.4 Trendex rating. This month it dropped to fourth with a 38.6 rating.

During the same period his Wednesday night show dropped from 28.1 to 25.1. Since last fall it has been bucking stiff opposition from Walt Disney's "Disneyland" on WABC-TV.

Ed Sullivan, whose Sunday night "Toast of the Town" also appears on the C. B. S.-TV network, has signed Miss Marlowe for six appearances. In 1953, Mr. Sullivan signed Mr. LaRosa after the singer had been dismissed for lacking "humility."

Miss Marlowe told Mr. Sullivan she had received $1,500 a week from Mr. Godfrey for six shows weekly. He said he would pay her $3,000 a performance on his show.

A C. B. S. officials said Mr. Sullivan was trying to sign the Mariners for his show.

Haleloke, the Hawaiian singer, had been with Mr. Godfrey since October, 1950. Miss Marlowe had been with him since February, 1951. The Mariners joined him in November, 1946, on his first network shows.

Serling Dramas to C. B. S.

C. B. S. television has acquired first purchase rights to all new television plays by Rod Serling, author of the highly praised TV dramas "Patterns" and "The Rack."

Mr. Serling, author of some ninety television scripts, won wide acclaim last January for his writing of "Patterns," a drama about high level operations inside a big business enterprise.

"The Rack" is the story of an Army officer returned from a prisoner of war camp in North Korea, who is being court-martialed on a charge that he had collaborated with the enemy. Metro-Goldwyn-Mayer will film the story.

"Patterns" already has been scheduled for future screening.

Two local radio stations will carry the annual Jefferson-Jackson day dinner address tonight by Sam Rayburn, Speaker of the House of Representatives. WCBS will carry the speech from 10 to 10:30 P. M. WABC will pick it up at 10:05 P. M. He will speak from the Washington National Guard Armory.

Edward J. Corsi, former State Department adviser on refugee and immigration problems, will be interviewed tomorrow by a panel of newsmen on the C. B. S. Public Affairs program, "Face the Nation." The program is seen on WCBS-TV from 2:30 to 3 P. M. WCBS radio will carry the program transcribed from 10:05 to 10:30 P. M.

GOLDEN TOUCH — both coiffeur-wise, and otherwise, is being demonstrated by Lillian Randolph as a daily radio commentator and in the new Carthay Circle production, "Aniversary Waltz", starring Howard Duff and Marsha Hunt.

The "Birdie" of "The Great Gildersleeve" and the "Madame Queen" of "Amos and Andy", was the only player signed for the cast without a reading.

Miss Randolph is shown behind the KOWL mike where she broadcasts from 11:30 to noon daily. Station says she is completely sold out to national, regional, and local sponsors.

Godfrey Fires Six Singers In Bid to Gain Spot in Top 10

Post and Times Herald

Sat 4-16-55

Washington

NEW YORK, April 15 (AP).—In a bid to regain a top spot on the air, Arthur Godfrey today fired six singers—half the vocal cast of his television and radio shows. Three writers also got the ax.

"We've become top heavy with stars," Godfrey said in an announcement that rocked the entertainment world like nothing since his firing 18 months ago of singer Julius La Rosa.

The Godfrey show has slipped out of the top 10 in ratings.

"We are going to try to break into the top 10 again with a new show," Godfrey told a reporter. "This will give more people a whack at it, give more opportunity."

The housecleaning cost the jobs of the Mariners, a male quartet, Marion Marlowe, fiancee of one of Godfrey's producers, and Haleoke, Hawaiian singer. Writers fired were Charles Horner, Preston H. Miles and Charles Slocum.

The suddenness of the discharges left Miss Marlowe in tears and near hysteria, but Ed Sullivan quickly signed her for his Sunday night "Toast of the Town" at $3000 for each show. Godfrey paid her $1500 a week.

Miss Marlowe last December announced her engagement to Larry Puck, 55-year old producer of two of Godfrey's shows. Simultaneously, it was disclosed that Puck was being dropped as produer of one show, although he was retained for the other.

Miss Marlowe said she and the other axed singers were summoned to Godfery's office after the morning show She sai Godfrey read a statement which said:

"The heads of CBS Radio-TV have decided to discontinue your services as of now. We are going to use some other people. Your services are no longer required."

"Does that mean as of this moment?" Miss Marlowe said she asked.

"Yes," she quoted Godfrey as replying. "Any other questions?"

"No," Miss Marlowe replied.

"Thank you for your cooperation—goodby," she said Godfrey then told the six in dismissal.

The firings reduced Godfrey's cast of singers to Janette Davis, the three McGuire sisters, Frank Parker and Carmel Quinn. Anohter singer, Lu Ann Simms, is on maternity leave.

The Mariners introduced a new song just 24 hours before Godfrey fired them. Its title: "We Didn't Come to Say Hello But to Say Goodbye."

446

Associated Press

Arthur Godfrey has dismissed the Mariners from his radio and television shows. They are Jim Lewis (top left), Tom Lockhard, Martin Karl (lower left) and Nat Dickerson.

MARION MARLOWE
... fired by Godfrey

HALELOKE
... also ousted

Report King Cole to have own TV show

Afro-American

495

Sat 4-9-55

Baltimore

NEW YORK (ANP) — Nat "King" Cole may become the first colored star to have his own network television show.

The grapevine here has it that CBS will announced shortly that Cole has been signed for a two-a-week, 15 - minute TV show which will begin in the fall

The only other colored person who came close to having a regular TV show was Billy Daniels, who had a brief stint on ABC.

It is reumored also that gospel singer Mahalia Jackson may get a return show. She already has a Chicago TV show.

Handy to appear on TV 'Person'

442

Afro-American

p 7

NEW YORK (ANP) — W. C. Handy, composer of the never-to-be-forgotten "St. Louis Blues," will appear on Edward R. Murrow's "Person to Person" telecast Friday, June 3.

Handy, together with his wife, Irma, will be televisited by Murrow at their home in Tuckahoe, N.Y.

Sat. 6-4-55

Handy is one of the immortals of American music. His career is a story of the development of the music native of these shores, through ragtime to jazz, and swing to the more recent musical idioms.

Baltimore, Md

Ex-"Porgy" To Be Telephone Hour Guest

Word

p 5

NEW YORK —(ANP)— William Warfield, famed for his portrayal of "Porgy" in the Gershwin folk opera, is scheduled to appear on the Telephone Hour, Monday, June 27, over NBC radio.

458

The baritone singer recently returned from a successful tour of Europe with the Philadelphia Orchestra as part of ANTA's International Exchange Program. Prior to that he earned acclaim for his role in Porgy and Bess, both here and abroad.

Wed. 6-22-55

Warfield's appearance on the program will be the first program debut in a list of six this summer.

49b 1955

Mariners Were Among Acts Axed By Arthur Godfrey, But A Bright Future Is In View

Journal Guide 4-9-55

Post 4-23-55

NEW YORK — The Mariners, crack inter-racial singing group, were among the acts that were given the axe by Arthur Godfrey in the big shakeup that hit the fiery red-head's TV empire last week, but the Mariners are none too worried about the matter.

Just a few months ago, they made their first concert appearance in a hallowed New York concert hall and the crowd on hand to hear them hand out their spedial kind of sing was "standing room only."

AND THE group is much in demand for concert appearances throughout the nation. A check of independent concert promoters and college lyceum series committees indicates that the Mariners could be booked solid right away if their committments didn't prevent.

And TV and aircast producers are also desirous of having the services of the group that originated aboard a Coast Guard cutter during World War II.

THE MARINERS — James Lewis, Thomas Lockard, Nathaniel Dickerson, and Martin Keel —could, conceivably, stay in the New York area and make ends meet. Each of them is an outstanding concertist in his own right, and with enough publicity build-up, each could become a sought-after attraction on the concert stage.

Singer Marion Marlowe and the Hawaiian dancer, Haleloke, were also sliced off the list when Godfrey announced his plan to br e up his "gang."

"In the interst of good showmanship," the red-haired entertainer said, "Producers have never hestitated to make changes in format and personnel which would improve the over-all entertainment quality of their programs."

Godfrey saluted his departing "gang" members with the words "These people have all achieved stardom and I am proud of them I wish them well in every respect."

ARTHUR GODFREY
Swung The Axe

Mariners, others axed by Godfrey

Afro-American

Sat 4-23-55

Baltimore

NEW YORK (ANP)—In a move which is certain to produce repercussions, Arthur Godfrey fired the Mariners, famed interracial quartet, and five others, from his television and radio shows.

The wholesale firings markec the biggest shakeup of talent since the redheaded MC dismissed singer Julius La Rosa in October, 1953 because Godfrey felt La Rosa lacked humility.

* * *

NEWS OF THE firings came in a terse CBS announcement which said that Godfrey has "discontinued the services of the Mariners. Also given the ax were Marion Marlowe and Haleloke both singers.

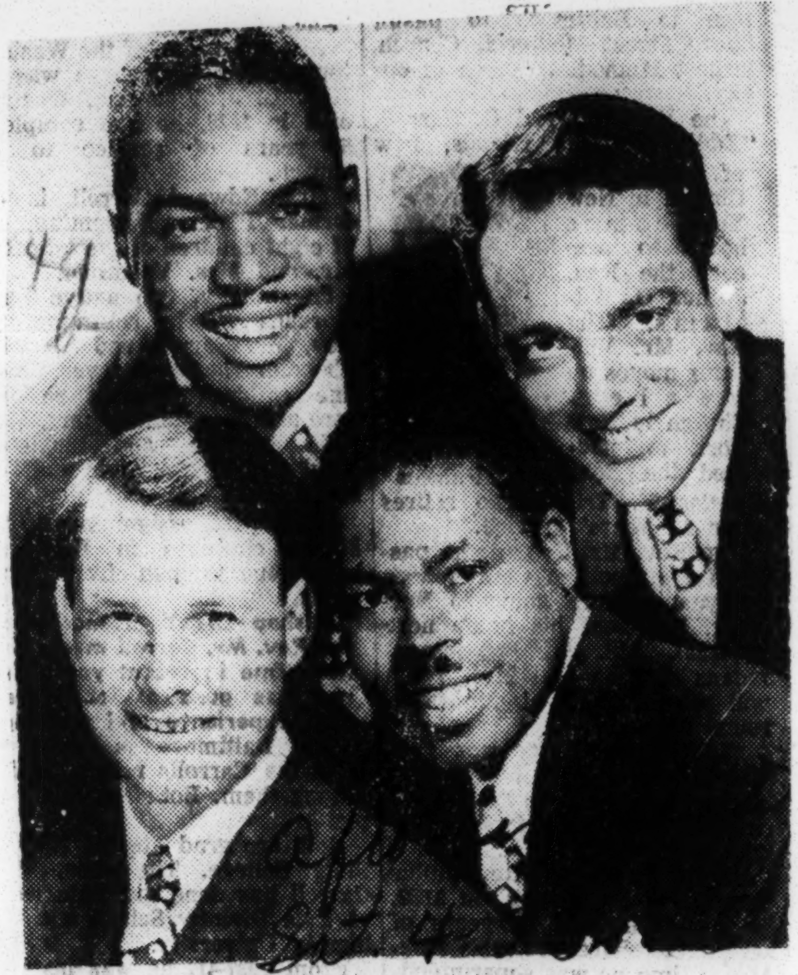
Haleloke is the Hawaiian girl who used to entertain TV audiences with many of her native dances, including the hula.

Besides the singers, the services of three writers were terminated. Dismissed in this category were Charles Horner, Preston H. Mi'es and Charles Slocum, all white.

* * *

NO REASON was given immediately for the dismissals; ho ever, it was indicated that Godfrey in the future intends to make use of performers who are not permanently associated with this outfit.

The Mariners, two colored and two white men, have been with Goldrey ever since he became famous. Besides appearing with the "old red head" they have been presented in concert throughout the countrv.



Afro Sat 4-

GET THE ROYAL BOOT—Arthur Godfrey, who makes a specialty of surprise firings, discharged the Mariners quartet from his television show on Friday. The singing foursome, pictured above from left to right, Tom Lockard, Nat Dickerson, Jim Lewis and Marty Karl, had been with the famous redhead since 1946. They went out in a Godfrey purge which also included singer Marion Marlowe, Hawaiian Haleloke and three writers.

Baltimore, Md.

ired by Godfrey

Courier Pittsburgh, Pa.

Mariners Weighing Offers

Sat. 4-23-55

NEW YORK—(INS) — There was a golden rainbow in the sky this week to help lighten the saddened hearts of five of the six singers fired two days ago from Arthur Godfrey's radio and TV "family."

p. 1

While the "Redhead" emplaned for a week-end rest on his Virginia farm, shapely Marion Marlowe and the four Mariners discovered that their dismissal from his program had lighted the way to a flood of lucrative job offers.

As for the Four Mariners, they were in a rather jovial mood.

4-9-6

THEIR CHEERFULNESS stemmed from eighteen TV, nightclub and concert offers which have poured in on them since Godfrey fired them.

The only one of the six dismissed singers not heard from was Haleloke, the diminutive Hawaiian hula dancer, who was still "too shocked" to say anything.

Courier Pittsburgh Pa.

Miss Marlowe told reporters, before heading upstate for a rest, that she felt a "little better today" and planned to rehearse during the week for a TV appearance next Sunday night with Ed Sullivan.

Aptly she will sing "My Man's Gone Now," from Porgy and Bess.

• • •

TOM LOCKARD, one of the Mariners and spokesman for the quartet, said the group "may do a show with Tony Marvin, who is working up a nightclub act." But Marvin, announcer on the Godfrey program, said he never heard of such a plan.

The Mariners, a quartet of ex-Coast Guardsmen, were "discovered" by Godfrey in 1946.

By name, they are Tom Lockard, Nat Dickerson, Martin Karl and Jim Lewis.

The Mariners went to Boston Saturday for a benefit at a Medford church club affair. They were overwhelmed when their performance, before an audience that included Gov. Christian Herter of Massachusetts became the setting of a popular demonstration.

The public enthusiasm was apparently enough to impress a number of booking agents present. They set up guarantees of at least six engagements in the next ten weeks, including one already arranged for Providence, May 1.

— BIGGEST and the BEST —

Courier Pittsburgh Pa. Sat. 4-2 P.

Discharged— The Mariners, first discovered by Arthur Godfrey in 1946, were discharged from the CBS redhead's famed TV and radio cast Friday in a big shake of the Godfrey show's format.

'This Is Your Life,' salutes NY leader

George Gregory Jr. is the subject of NBC-TV program

By B. M. PHILLIPS

George Gregory Jr., brilliant Civil Service Commissioner of New York City, who pioneered in a neighborhood improvement program in a crowded Bronx area, was the subject of "This Is Your Life," televison show aired over NBC on Wednesday evening.

Afro-American

Ralph Edwards, em cee of the Hazel Bishop-sponsored program, surprised Mr. Gregory as he started on a tour of housing developments in Hollywood in company with Architect Paul Williams.

Sat. 6-18-55

When Mr. Williams opend the door to what Mr. Gregory thought would be a housing development, he walked onto the stage of the Pantages Theatre where the popular television show originates.

Baltimore, Md.

THEN FOLLOWED a parade of witnesses from Mr. Gregory's past—including Remmie Tig, who played on the Columbia University basketball team Mr. Gregory captained back in 1931, when he was the first colored player elected to All-America;; Dr. Leonard Palmer, coach of the DeWitt Clinton High School, and William C. Anderson, former director of boys' work at the Harlem YMCA, both of whom were credited with first interesting young Gregory in athletics.

Dr. Palmer, who flew from Mexico for the program, amused the audience when he looked up at Mr. Gregory and said, "Sit down, George, I want to see you." Gregory's six - feet towered over Dr. Palmer's five feet, 5.

Asked how he handled a boy so tall, Dr. Palmer flexed his muscles. He told the audience how Gregory had been offered a large sum of money to join a professional basketball team, and how he and the boy's mother persuaded him not to leave school.

"And I never regretted that decision," Mr. Gregory said.

* * *

THE PROGRAM detailed how Mr. Gregory finished Columbia, paid his way by working as a red cap, took his law degree at St. John's College, and then became interested in social work.

Among others from his past who supported the fine work he did with both juveniles and adults were: Miss Sadie Knight, a blind contralto and protege of Marian Anderson, who said Mr. Gregory encouraged her when she visited the Harlem Children's Center as a child;

Basil Hart, a former tough guy at the Forest Neighborhood House, now a successful construction engineer, said: "Mr. Gregory talked with us, he brought the gangs into the Center and interested us in athletics ..."

And, Mr. Edwards explained, "thereby cutting down juvenile delinquency in that area by 60 per cent."

* * *

THERE THEN followed four representative women from the Forest Neighborhood House area a Puerto Rician, Jew, Catholic and colored woman, who said that through George Gregory they learned to "live together, understand each other, and improve their neighborhood."

Mr. Gregory, they said, initiated the "small bite plan," whereby residents worked block by block beautifying their area with flowers, plants and trees and interested their children in becoming "forest rangers" to care for their beauty spots.

Read to the television audience was a telegram of congratulation from James J. Lyon, president of the Bronx, crediting Mr. Gregory with the pioneer "small bite plan" which has been copied by other areas.

Also introduced were Mrs. Gregory, a supervisor of social work in NYC, and their daughter, Jeannette and Mr. Gregory's brother, Rudolph.

In presenting Mr. Gregory a combination Admiral television, radio and record player for the Forest Neighborhood House, and a 1955 Mercury, Mr. Edwards said: "You stand for the truth that peace on our own streets is a first step for peace in the world ..."

49b 1955

Negro Actors Block Commies, Ed Sullivan

Argus
Fri. 3-11-55

WASHINGTON. — (ANP) — Negro television performers have played an important role in voting down communists attempts to control their union, according to Ed Sullivan, CBS television star.

P. 23

This statement was made at the brotherhood luncheon given at the Willard hotel, Saturday, by the National Council of Negro Women in honor of its founder and president emeritus, Mrs. Mary McLeod Bethune.

St. Louis
Mo.

Sullivan, who shared the platform with Mrs. Eleanor Roosevelt, was awarded a citation by the NCNW "for the tremendous vitality and stimulation" he had given the "ideals of brotherhood" through his television show, "Toast of the Town."

Other citations went to Dr. August Hoffman, president of the German Federation of University Women and professor of anatomy at the Free University of Berlin; and Mrs. Jane Morrow Spaulding, former assistant to the secretary of Health, Education and Welfare.

Speaking briefly before hurrying off to preside at another meeting, Mrs. Roosevelt expressed delight that we celebrate brotherhood week in this country. "But," she added, "celebrating brotherhood week alone is not enough. It only serves as a reminder that it is not enough to merely pay lip service toward progress of our country. We must learn to forget differences between color, creed and national origin .. [illegible]s is the purpose for which [illegible] [illegible]erhood should be accomplished.

The former First Lady pointed out that it is the work we do with other groups that helps us move forward. "The laws," she said, "only form a background against which men of good will can move forward .. . .. But a change must come about in the hearts of men to have real unity."

Argus
Fri. 3-11-55

Mrs. Bethune, the honored guest, was introduced by Lt. Lawrence Oxley.

"This is the time," said Mrs. Bethune, "for me to sit with my head bowed and my soul looking up in gratitude to God for having brought me from the depths of ignorance and poverty to a platform of service—service to all mankind."

St. Louis
Mo.

Teddy Wilson to host trumpeter Bern Priven

NEW YORK — Bernie Priven, trumpet player since the late thirties when swing bands enjoyed one of their highest peaks in popularity, will be the guest jazz improviser on the CBS Radio "Teddy Wilson Show" Saturday.

Afro-American
Baltimore
Sat. 3-19-55

TV Jazz Program With Sepians In Setup Due Soon

49b

NEW YORK—There is a chance that TV may go Sepia on a weekly basis this season via NBC and feature the best in jazz and bop singing. If so it means a break for some of the vast talent about the nation.

Defender

Facts, not developed, are that NBC-TV through its New York outlet, WRCA, would launch a jazz TVer under direction of Al Collins, one of its major disc jockeys. And it is Collins' and NBC's plan to utilize as much of The Sepia talent available as can be mustered into the 13 or more weeks series.

Insiders say, even though it has not been confirmed, that Sarah Vaughan, Ella Fitzgerald, Errol Garner, Illinois Jacquet, and several other star acts and artists have been contacted with feelers about appearing in the series. It is an odds on betting chance that few if any will refuse the request to hit television. The program will not be all Sepia as several ofays have been consulted including Gene Krupa and Frankie Layne it is reported.

The program when and if it materializes will appear on several stations along the NBC network. In many cases it will be taped and played at a later time in some sections of the country but best thing about the deal is that most stations contacted appear interested in carrying the program.

Another point in the proposed program's favor is fact that it will mean regular weekly TV work for someone or more Sepia musicians. In the past only guest appearances have been available to Negroes.

An NBC official told members of the press that plans for such a program has been on the chain's agenda for some months but that details had not been worked out fully. Asked if the move was in any way connected with the NAACP and other organizations drive to get more TV work for Sepians his answer was an emphatic "No." He did however know about the drive for Sepia employment in radio and TV he agreed.

TV to show how Fisk group erases tensions

Afro-American

NEW YORK—One of the highlights of the United Negro College Convocation, to be held here during the weekend will be the first coast-to-coast television presentation of the important work of Fisk University's Race Relations Department.

Sat. 3-19-55
p. 7

It will be shown on the program "The Search," to be telecast over the CBS TV network, Sunday, at 4:30 p.m. EST.

Baltimore
Md.

Viewers of "The Search" will witness the dynamic story of how, with the help of Fisk University's Race Relations Department the citizens of Baltimore, Maryland, are learning to live in harmony despite tensions caused by differences in color and in social and religious backgrounds.

Various private and official citizens of Baltimore appear on "the Search," assisting Dr. Herman Long, director of the department, and narrator Charles Romine, as they tell the story of the community's self-appraisal.

Among those who will be seen on "The Search" telecast are Maryland's Governor Theodore R. McKeldin Jr.; Rabbi Israel Goldman, chairman of the Baltimore Survey; Edgar Ewing of the Baltimore Housing Authority; and Furman L. Templeton, executive director of the Baltimore Urban League.

Fisk's Work In Race Relations On CBS-TV March 20

49b

NEW YORK, N. Y.—One of the highlights of the United Negro College Convocation, to be held here during the March 18-20 weekend, will be the first coast-to-coast television presentation of the important work of Fisk University's Race Relations Department. It will be shown on the program, "The Search," to be telecast over the CBS-TV network, Sunday, March 20, at 4:30 p. m., EST.

Viewers of "The Search" television program will witness the dynamic story of how, with the help of Fisk University's Race Relations Department, the citizens of Baltimore, Maryland are learning to live in harmony despite tensions caused by differences in color and in social and religious backgrounds. Various private and official citizens of Baltimore appear on 'The Search," assisting Dr. Herman Long, Director of the Department and narrator Charles Romine, as they tell the story of the community's self-appraisal.

Among those who will be seen on 'The Search" telecast are Maryland's Governor Theodore R. McKeldin, Jr.; Rabbi Israel Goldman, chairman of the Baltimore Survey; Edgar Ewing, of the Baltimore Housing Authority; and Thurman L. Templeton, Executive Director of the Baltimore Urban League.

Thurs 3-17-55
p. 4
Atlanta

Stokes steals show in NIT tournament

afro-american

Sat 3-26-55

Baltimore

NEW YORK — When Duquesne and Dayton University quintets squared off in Madison Square Garden Saturday night to battle for the National Invitational Tournament title, the name of Maurice (The Magnificent) Stokes was on everybody's lips although Maurice is not a member of either of the teams in the cage finals.

Veterans court observers were calling Stokes "the greatest one-man show in the 18-year history of the NIT."

Stokes won the right to the high accolade and, incidentally, virtual assurance of gaining the Most Valuable Player award with his sterling performance in the losing cause against Dayton Thursday night in the tournament semi-finals.

* * *

THT 6-FOOT-6 CAGER led little St. Francis College of Loretta, Pa., to as close to the tourney finals as it is possible to get without getting into the title playoff round.

Stokes hit for 43 points, bringing his tournament total to 93 prior to Saturday's consolation game with Cincinnati, as St. Francis lost to Dayton, 79-73, in an overtime period.

The sensational performance of "Magnificent Maurice" is doubly highlighted when one takes a look at the game statistics. With only a fair share of help from his mediocre teammates. Stokes would have carried St. Francis into the tournament finals.

* * *

SINGLEHANDEDLY Stokes had sparked St. Francis to victories over Seton Hall, 89 - 78, and defending champion Holy Cross, 68-64, to get the Frankies into the semi-finals. He had demonstrated remarkable rebounding bounce and a clever assortment of shots.

But against Dayton he really gave a dazzling individual performance. Here's a breakdown: Stokes hit for 43 points and had 19 rebounds in 45 minutes. He made 15 out of 17 free throws and was all over the court, passing brilliantly and proving a stellar defensive cog.

Just to show how easily he might have led St. Francis into the finals with a minimum of help from his teammates, this is what St. Francis' other four players did in the last 11 minutes of the Dayton game: Blew three unobstructed layups on perfect feeds from Stokes and missed seven free throws.

* * *

AS IT WAS St. Francis held a brief lead with five seconds to go. Here a Dayton substitute knotted the count at 67-67, then the Ohioans went on to win, 79-73, in the overtime.

Besides Stokes, of course, there was plenty of talk about the Duquesne pair, Si Green and Dick Ricketts, who paced the Dukes through the early going.

Rickets and Green were the bug guns as the Dukes erased Louisville College, 91-86, then coasted in the semis to a 65-51 victory over Cincinnati.

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6 Godfrey Fired Will Get Pay Up Through July

New York, April 18 (U.P.)—Paychecks will keep coming in until next August for the six stars Arthur Godfrey fired from his cast, the Columbia Broadcasting System revealed today.

Godfrey dropped the six performers in the middle of their contract but it developed today their hurt feelings will be eased by full pay for the remainder of their contracts, which run into July.

The sum involved was reported to be $75,000, with Marion Marlowe and Hawaiian singer-dancer Haleloke each getting $16,000.

Godfrey was quoted as saying he planned no further firings. He also was quoted as saying that those who didn't get the ax had been "very loyal and co-operative."

College Students Eye $1,000 Prize To Be Awarded For Best Video Play

NEW YORK—(ANP)—One of the too producing and packaging firms in television last week announced a contest for college students in which $1,000 will be awarded the first prize winner.

Talent Associates, responsible for "Justice," "Armstrong Circle Theatre," the Philco-Goodyear TV Playhouse, and 'Mr. Peepers," will give prizes to the three best original half-hour television plays by undergraduate students in any accredited American college or university.

First prize is $1,000 while the second best play will get $500, and the third, $250. Deadline for the competition is June 15, 1955, and judges are three of televisions most well-known dramatists--N. Richard Nash, Robert Alan Aurthur and David Shaw.

Announcing the contest, Alfred Levy, president of the producing firm said 'The fantastic rate at which television uses up dramatic material has been a source of concern to everyone in the medium. There is abundant opportunity for good writers in television, particularly in the half-hour dramatic field.

"We hope to encourage college students in America to consider television writing as a career that can be immensely satisfying and financially profitable especially in the matter of subsidiary rights."

Levy cited the experience of one of the contest judges, N. Richard Nash, as an example of the fortunes that can be reaped. Nash's "The Rainmaker" was first done in the summer of 1953 on the Philco Television Playhouse.

3-26-55

All-Negro R&B Show on ABC Radio Network

Call

NEW YORK. — Rhythm and Blues on Parade, a new all-Negro revue featuring the top artists in the rhythm and blues field with Harlem's "Mayor" WILLIE BRYANT as emcee, was scheduled to premiere over the ABC Radio network Thursday.

The program originates "live" from the Baby Grand club in Harlem each week featuring AL KING and ALL THE KINGS MEN with JOHNNY "52nd Street" TAYLOR at the organ supplying the music. In addition to the top artists in the rhythm and blues field, young up-and-coming entertainers will be presented. The premiere broadcast spotlighted two of this field's top song stylists, BETTY MCLAURIN and JIMMY RUSHING, the original "MR. FIVE by FIVE."

Bryant, who will produce as well as emcee the series, is a former bandleader and disc jockey. He was the first disc jockey to program an exclusive rhythm and blues DJ program. This new series will also be the first and only all-rhythm-and-blues radio network series.

Known as Harlem's Mayor, Bryant devotes a great deal of his time to civic projects to aid its residents.

Kansas City, Mo.

Afro-American

Baltimore

HEADED FOR TV SLOT — Already holding a contract calling for 12 appearances a year as a Columbia Broadcasting System TV guest star, Nat (King) Cole last week received offers from CBS, feeling him out on his readiness to head up a nationally-televised weekly show of his own.

49b 1955

Nine In Artha's Gang Get Gate

Defender

Sat. 4-23-55

Chicago

Marion Marlowe, the Mariners Quartet and Hawaiian dancer Haleloke joined singer Julius LaRosa as alumni of Arthur Godfrey's radio and television empire Friday when they were dismissed by Godfrey with an explanation which sounded like polite diplomatic double-talk.

While he was in the mood, Godfrey also waved unheralded farewells to three writers, Charles Horner, Preston H. Miles and Charles Slocum.

Thousands of fans around the country were shocked by the announcement of the dismissals.

The firings were all the less expected since Godfrey Friday morning had been joking and laughing with the Mariners and even plugged a concert engagement which they were to do. Wednesday night, he had given a mention to a night club date Haleloke was to play.

It was recalled that on Wednesday, Godfrey had commented: "It's about time I fired someone so the columnists will have something to write about."

Both CBS and Godfrey, however, had more sober explanations for the firings.

"The Arthur Godfrey programs are being reorganized at this time as a result of a plan to make more use hereafter of performers who are not permanently associated with the group," CBS stated.

GODFREY'S COMMENT

Godfrey himself declared: "In the interest of good showmanship, producers have never hesitated to make changes in format and personnel which would improve the overall entertainment quality of their programs.

"The change of pace, the principle of injecting new ideas and personalities into a program, is the only means of maintaining the continuing interest of the public," the famed entertainer declared. "No radio or television program can endure unless it can sustain interest despite the dreary dearth of ideas and the inherent limitations of the media. Such changes in personnel has become necessary from time to time are never properly construed as reflections upon the ability of those who are released.

Of the most recently released persons, Godfrey had this gracious comment: "These people have all achieved stardom and I am proud of them. I wish them well in every respect."

He did not charge Miss Marlowe, the Mariners or Haleloke with lacking "humility."

Offers began to pour in almost immediately for the orphaned "Little Godfreys."

The Mariners went to Boston for a benefit at a Medford church club affair. The public enthusiasm was apparently enough to impress a number of booking agents present. They set up guarantees of at least six engagements in the next ten weeks, including one already arranged for Providence, May 1.

8-1

Defender

Sat. 4-23-55

Chicago, Ill.

MARINERS CAST ADRIFT—Famed quartet of the Arthur Godfrey "Gang," the singing Mariners found themselves listed on the renowned Godfrey casualty list this week.

The unpredictable red-haired radio-television star also cut off Marion Marlowe and Hawaiian dancer Haleloke in the "interest of good showmanship."

Journal and Guide

Sat. 4-16-55

Norfolk

LANDS CONTRACT — Pretty singer Doryce Brown was presented an MGM recording contract for being a standout on the CBS-TV show "Look Up and Live."

This marks the first time that a colored girl has started her recording career as a "popular" artist.

49b

Howard Student Wins TV Award

Defender

Sat. 4-9-55

Chicago

WASHINGTON, D. C. — Mrs. Dora W. Chambers, a 21-year-old sophomore in Howard university's college of liberal arts, has been awarded a $100 prize by The Christophers, of New York City, for an original television play titled "The Story of the Baker's Dozen."

The award was one of 34 announced last week by Father James Keller, director of The Christophers, a non-profit religious organization.

The prize-winning play will be made into motion pictures and shown over [illegible] television stations which carry The Christophers program. The stations are located in the United States, Canada, Alaska, Hawaii, Mexico, and Puerto Rico.

Sat.

OPERA STAR ON TV—Mary Hinkson, brilliant young dancer, recently appeared in the NBC Opera Theatre production, "The Would be Gentleman." Miss Hinkson, a product of the school of dancing at the University of Wisconsin formerly danced with the New York City Opera company.

Mississippi Negro Soldier On Radio Free Europe In Crusade For Freedom

49b

Advocate P. 1 Jackson, Miss

Munich—A/1C Walter Dees Jr., of Picayune, Miss. takes advantage of regulations permitting civilian dress for U. S. Forces in Europe during a tour of Radio Free Europe facilities in West Germany. The 21-year-old airman, whose mother, Mrs. Katie Mae Dees lives at 1408 E. 2nd Street, Picayune, said, "My stay in Europe has been an enjoyable one. The tour of RFE was indeed wonderful." Airman Dees expects to return to the States next April. RFE, supported by funds contributed to the annual Crusade for Freedom campaign, broadcasts more than 2,900 hours weekly to Soviet-dominated satellites of Poland, Hungary, Czechoslovakia, Bulgaria and Rummania over 29 powerful transmitters.

Sat.

49b 1955

Twins Win $1,350 On Television Quiz Show

Call 3-4-55 p. 1 Kansas City, Mo.

GREENSBORO, N. C. — Tired and happy but $1,350 richer, Bennett college's identical twins—Dorothy and Gwendolyn Harris—returned home from New York where they had earned that amount by answering a series of questions on Herb Shriner's "Two for the Money" TV quiz show.

What with their parents, brothers and sisters, aunts and uncles, to say nothing of the entire college community, plying them with mingled questions and congratulations, they found themselves on a virtual merry-go-round which whirled them faster than the New York subways which they found so fascinating or the plane in which they had their first air ride.

Picture in Magazine

Had it not been for the publication of their photograph in a national magazine, the Harris twins might still have been going about their usual routine here as sophomores—Dorothy in teacher education and Gwendolyn in sociology.

"Naturally, we were thrilled when Mr. Shriner's agent called us and asked us whether we would like to appear on the show," Gwendolyn recalled, "but the excitement of anticipation gradually wore off, so that by the time we left for New York by plane, we were pretty well composed."

The girls stayed with an aunt, Mrs. Robert Alston in Harlem, and between rehearsals had an opportunity to see a few of the sights and to take in a downtown movie.

No Signs of Nervousness

Viewers who saw the show commented on the poise, appearance and diction of the twins. They showed no signs of nervousness, although Dorothy later revealed that she suffered a splitting headache all during the show.

"Those lights were hot," she said, and while you could not see it on your screen, the audience at the Biltmore theater from which the show was telecast, were virtually sitting in our laps—they were that close."

Dorothy and Gwendolyn had a nice chat with Mark Goodson, one of the co-producers of the show and one of the busiest and most important figures in CBS-TV. "Herb Shriner, off stage," they revealed, "is just as shy as he appears before the cameras.

No Money Yet

49b

"We have not received our money yet," Dorothy revealed, "but we do expect to get a check before very long. Even before we left New York, we received a number of congratulatory telephone calls, some from relatives in New York, Chicago and California. They tell us that our phone here at home almost jumped off the hook."

The twins, who were local debutantes in 1953, are daughters of Mr. and Mrs. Clyde Harris and live at home while attending college. Both are members of the Church of Our Lady of the Miraculous Medal, where they are members of the choir and of the College Legion of Mary.

As they indicated on the show, they plan to use their windfall—after taxes—for the completion of their college education. After all, there are four younger children yet to reach college age, so every dollar counts around the Harris household.

"All that we can say," the twins chorus, "is that this was the most profitable trip that we ever took, but it still seems so much like a dream."

Call 3-4-55 p. 1 Kansas City, Mo.

TWINS WIN $1,350.—The Misses Dorothy and Gwendolyn Harris, Bennett college sophomores whose answers to a series of questions on Herb Shriner's "Two for the Money" television program won them $1350 Saturday night. The girls, daughters of Mr. and Mrs. Clyde Harris of Greensboro, N. C., are identical twins in a family of eight children. They will use the money to complete their education.

Horace Heidt Hits Jim Crow With Mixed Show

Weekly Sat. 3-5-55 P. 1

New Orleans (ANP).—Horace Heidt pulled the cat out of the bag in New Orleans Saturday and staged a perfect interracial show for his nationally televised Swift's American Way Show Wagon of Stars production.

Louis Armstrong, native born trumpeteer, cavorted all over the stage with Faye Emerson, Horace Heidt and a bevy of beauties. This was unlike the time when the immortal Bert Williams had to do his numbers on the stage all alone and certainly without any chorus girls present.

A Negro boy, Thomas Moseley, who had won a stage contest in the Heidt show in San Antonio last week, was declared the winner. The audience, mostly youths from New Orleans and nearly all white, just forgot that they w supposed to still be fighting Civil War.

William Houston, Jr., Xa student and local boy, placed in the stage show produ Houston was one of th to the audition by a group of newspapermen who protested the evident attempts on the part of the local sponsors to completely by-pass the Negro talent in the city. Houston played the piano in both classic and jazz tempo.

Negroes, what few were there, were Jim Crowed. Heidt invited this reporter to be present at the show but he declined the invitation because of the Jim Crow seating arrangement.

Local citizens will still pursue their protests against a local New Orleans Recreational Department head who called one of the newsmen over the telephone and used vile language to him. Though 30 days have passed, no explanation from NORD in his case has been received.

New Orleans La.

Weekly Sat. 3-5-55 P. 8

49b

Heidt Show For Negroes Called Off

Weekly
New Orleans
La.
49b
Sat.
3-12-55

Baton Rouge.—The recent proposed Horace Heidt show for Negroes only at the McKinley high school was cancelled following a wave of protest by the executive board members of the local Branch NAACP. Efforts were also made to ban the lily white show scheduled for the Baton Rouge high school auditorium.

In a telegram supporting the stand of the local branch, Roy Wilkins, NAACP administrator of New York, said that "Horace Heidt is a life member of the Association and a member of the executive committee of the Los Angeles Branch who has worked to overcome segregation and discrimination on his tours of the South and has been successful in a number of cities.

"But our policy as you know is against segregated affairs and we are suggesting to him that he cancel both his original engagements in your city and his separate one for colored people which he set up after he was told by Baton Rouge officials Negroes would be barred from the high school show. However, his original engagement probably involves a contract on which he could be sued for heavy damages."

P. 2

Mr. Wilkins concluded that the local board must decide on what action should be taken if both engagements are not cancelled. The local board went on record as condemning the officials responsible for the situation.

HORACE HEIDT SHOW TAKES STAGE TODAY

Appeal

Two Memphians Have Parts In Matinee, Night Events

The double-barreled Horace Heidt show, which he calls "The American Way," will take the stage in the North Hall of the Auditorium today. Curtain time for the night show, for white patrons, will be 8 p.m. The matinee for Negroes will be at 5.

Memphis
Tenn.

The Ink Spots, famed Negro quartet, will be an added attraction at both shows, with WDIA's Teen-Town Singers, a 50-voice group of Negro school youngsters, joining the matinee show.

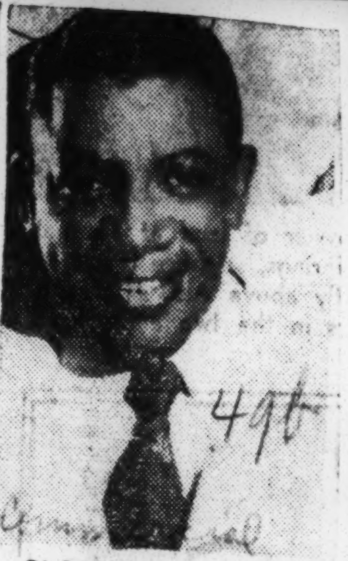
At both shows, Horace Heidt's popular orchestra and some of the fine young talent he has found in his bush-beating tours around the country will be featured.

Wed

In addition, two young Memphians, selected by competitive audition last week, will be presented in song as a part of the show. They are Lucille Jamison, soprano, daughter of Mr. and Mrs. E. D. Jamison of Raleigh and Norman Leigh, baritone, who works for the Cook Truck Lines Inc.

Both shows are sponsored by the Memphis Trades and Labor Council. Proceeds from the night show go to the AFL Canterbury Scholarships Fund at Memphis State College and those from the matinee go to the Collins Chapel Hospital for Negroes.

3-9-55
P. 22



49b

CLOSE HARMONIZERS—The Ink Spots, famed Negro quartet, will have a key spot in the Horace Heidt "American Way" Revue at the Auditorium's big North Hall today—the matinee for Negroes at 5 p.m. and the night show for white patrons at 8 p.m. The Memphis Trades and Labor Council is sponsoring Heidt's appearance.

Appeal
Memphis
Tenn.
Wed
3-9-55
P. 22

6-Year-Old Girl To Make TV Debut on Medic

49b
Call
Fri.
3-11-55
P. 8

NEW YORK. — (ANP) —Little Joann Banks, whose only contact with television in her six years has been in front of a screen, will make her TV acting debut on NBC-TV's "Medic" Monday, March 28.

The story entitled "Patty Barnett" concerns a Negro orphan who is adopted by doctors and nurses in a county hospital while treated for the after-effects of a dose of lye.

Joann, who has never had dramatic training, says she hopes "to do a good job."

The petite TV actress-to-be is in the first grade at the 116th Street school in Los Angeles.

Six-Year-Old Girl To Make TV Debut On Medic Monday

Fri. 3-25-55
P. 8
Kansas City
Call

NEW YORK. — (ANP) — Six-year-old Joann Banks, who has never acted before, will portray the role of a Negro infant who is found abandoned in a vacant lot with her throat seared by lye and is adopted by the staff of a white hospital, on the "Medic" TV show March 28 at 9 p.m. EST.

49b

Madam Sul-te-Wan, grandmother of actress Dorothy Dandridge, will make her television debut as the child's grandmother. Madame Sul-te-Wan, 82, is the first Negro woman ever seen on the screen. She made her first picture in 1915.

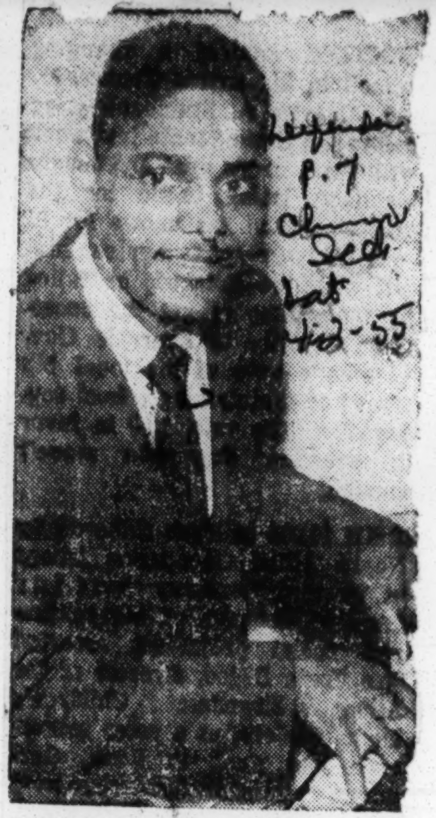
'Ted' Wilson Has Caron As Guest

Courier
Sat. 4-9-55
49b

NEW YORK — Byron Caron, the "well thought of" trombonist, was the guest on CBS Radio's "Teddy Wilson Show" last Saturday when the program saluted Vincent Youmans. According to Wilson this salute was not due to any special occasion, but only because both he and his guest like his music.

P. 14
Pittsburgh
Pa.

Caron, who has played with Paul Whiteman, Tommy Dorsey, Ray Noble and Red Nichols, played "Time On My Hands." Wilson countered with "Tea For Two," "More Than You Know" and "Hallelujah."



Defender
P. 7
Chicago
Defender
Sat
4-2-55

JOE JONES whose rhythm and blues band is currently scoring at the Dew Drop night club in New Orleans is scheduled to join the Roy Hamilton for a long tour beginning early next month. The band recently seen on the Arthur Godfrey TV show is now featured over WDSU in the Pelican City.

49b

49b 1955

How Fisk U. Helps Race Relations In Baltimore

The dynamic and human story of how a large American community — aided by a distant university — is learning to live in peaceful cooperation despite tensions caused by differences in color and in social and religious backgrounds, will be presented on "The Search," Sunday, March 20 (CBS Television, 4:30-5:00 P. M. EST).

The city is Baltimore, Md.

The University is Fisk, in Nashville, Tenn. — in particular, the work of its Race Relations department.

The Fisk broadcast will coincide with the convocation of the presidents of the 31 member colleges of the United Negro College Fund, scheduled to be held in New York City, March 18-20.

MAYOR PROJECT

A major project of the Race Relations Department is the Community self survey, wherein the department provides the essential tools and training to any community desirous of improving relationships between its various racial, social and religious groups.

Theory behind the self survey is that the first requisite for such a communtiy is to obtain an accurate picture of the extent of prejudice and discrimination with in the community and a full awareness of local organizational policies which help to perpetuate these evils.

The actual survey remains a self-conducted activity of the community, with questionnaires and interviewing guides provided by the department.

Various private and public citizens of Baltimore appear on "The Search," to assist Dr. Herman Long, director of the department, and narrator Charles Romine tells the story of the community's continuing self-appraisal.

The self survey is a new scientific approach in exploring human relationships which other American cities are watching with keenest interest.

Rabbi Israel Goldman, chairman of the Baltimore survey, will describe the broad base of sponsorship behind the project, including, as it does, more than 100 civic, religious and fraternal organizations. More than 100,000 Baltimoreans are actually involved in the work of the survey.

"The Search" cameras will accompany interviewers as they probe for facts in all parts of the city.

Personal narratives document some of the heart-warming progress already discernible in the city as Baltimore's Self Survey continues. A Negro doctor, secretary, cab driver, and housewife tell how their lot has improved in the community in recent years.

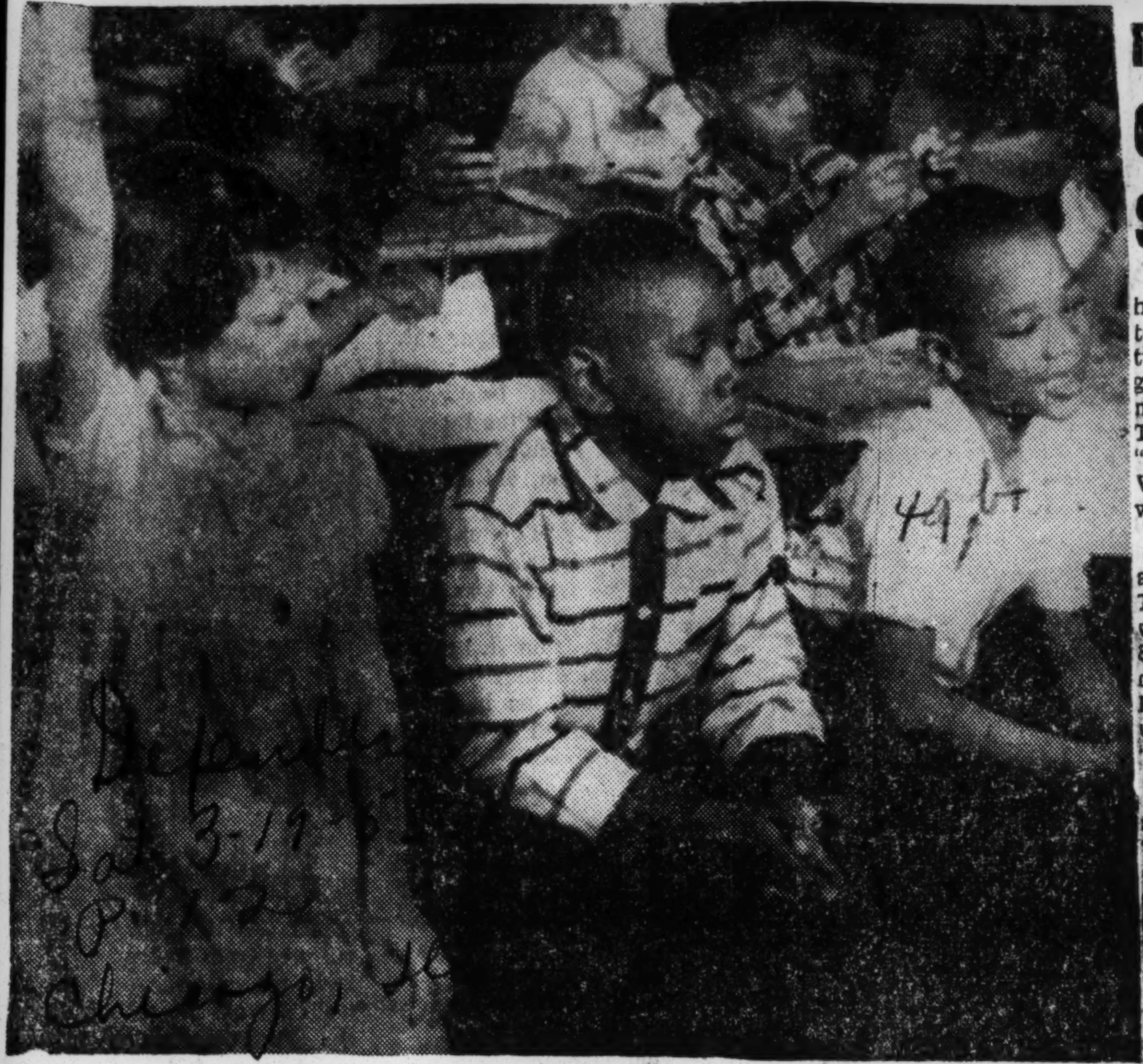
Other citizens show, through personal experience, in which areas progress has been less swift.

Also appearing on the program are Maryland's Governor Theodore R. McKeldin, jr.; Edgar Ewing, of the Baltimore Housing authority; Leon Sachs, director of the Baltimore Jewish council, and Thurman L. Templeton, executive director of the Baltimore Urban league.

"The Search" is produced by Irving Gitlin. Associate producer is Stephen Fleischman. The broadcast was written and directed by Herman Engel.

THIS BALTIMORE dentist is critical of the exclusion of Negroes from the Baltimore City Dental Society.

EDGAR EWING, Baltimore Housing Commission, uses map to point out sub-standard housing areas in Baltimore.



Defender
Sat 3-19-55
P. 12
Chicago, Ill.

49b

THESE SCHOOL children in a Baltimore classroom show the smoothness with which desegregation has been accomplished in the Baltimore, Md. schools.

Mills Brothers On Perry Como Show April 6th

World
Tue. 4-5-55
P. 2
Atlanta Ga.
49b

NEW YORK— The Mills Brothers, four boys and a guitar, international singing favorites for two decades, will be the singing guest on CBS Radio's "Perry Como Show" Wednesday, April 6. Their hit record ten years ago was "Paper Doll." Today, it is "Paper Valentine." The schedule for the week of April 4:

Monday, April 4—Perry Como and the rhythm section featuring Tony Mottola on guitar open with "I've Got The World on a String." Perry Como solos "Melody of Love" and "Nobody." The Ray Charles singers are featured with Mitchell Ayres' orchestra and "Dance With Me, Henry."

Wednesday, April 6—Perry Como and the Ray Charles singers recall "Home for the Holidays." Perry Como asks "Any Questions," then sings one of his earlier recorded hits, "Prisoner of Love." The Mills Brothers present one of their latest arrangements.

Friday, April 8 —Perry Como sings "It's Easter Time," with the Ray Charles singers, then solos "Easter Parade." Mitchell Ayres and the orchestra are featured in "Blue Mirage." Perry Como and the singers close the program with "Act of Contrition."

Monday, Wednesday, Friday, April 4, 6, 8 at 9:00-9:15 p. m., EST

Willie Bryant To Emcee ABC-TV All-Negro Revue

World
Sat. 4-2-55
49b
P. 1
Atlanta, Ga.

NEW YORK — "Rhythm and Blues on Parade" a new all-Negro revue featuring the top artists in the rhythm and blues field with Harlem's 'Mayor" Willie Bryant as emcee, will premiere over the ABC Radio Network Thursday April 7, from 9:30 to 10:00 p. m., EST.

The program will originate 'live' from the Baby Grand Club in Harlem each week featuring Al King and All the Kings Men with Johnny "52nd Street" Taylor at the organ supplying the music. In addition to the top artists in the rhythm and blues field, young up-and-coming entertainers will be presented. The premiere broadcast will spotlight two of this field's top song stylists, Betty McLaurin and Jimmy Rushing, the original "Mr. Five by Five."

Bryant, who will produce as well as emcee the series, is a former bandleader and disc jockey. He was the first disc jockey to program an exclusive rhythm and blues DJ program. This new series will also be the first and only all-rhythm-and-blues radio network series.

Known as Harlem's Mayor, Bryant devotes a great deal of his time to civic projects to aid its residents.

Negroes Want Crack At TV Participation

Weekly
Sat. 4-2-55
P. 1
49b
New Orleans, La.

Negro citizens of the Crescent City are interested in securing participation in television programs. At present no Negroes have been able to secure jobs on any stations as announcers, etc. No continuous programs on television are at present being aired. Occasionally a program is devoted to the Negro group but Negroes are systematically kept away from the television lanes with regular programs.

In discussing the possibilities of Negroes securing this invaluable participation on TV the consensus was that one of the three stations contending for TV stations must do the job for the Negroes. Of these three, all of which operate regular radio stations, WNOE was settled upon as the one which might be able to get the Negro into the television picture.

Of the three stations contending, WWL, operated by Loyola University, has never been seemingly very kindly disposed to Negro directed programs and has never used a Negro announcer. Neither has WTPS, the station operated by the powerful Times Picayune daily newspaper. WNOE has for nine years, used a Negro announcer with regular uncensored programs and ex-Governor James A. Noe, owner of the station, says that he has definite and most liberal plans for use of Negro announcers, newscasters, and moderators with regular and uncensored programs.

The Negro citizenry is anxiously awaiting the outcome of the scrap over the one television channel about to be opened in New Orleans.

Weekly
Sat. 4-2-55
P. 7
New Orleans
La.
49b

49b 1955

Leontyne Price set for color TV show

Afro-American
49b
Sat 3-19-55
p. 7
Baltimore
Md.

NEW YORK (ANP) March 27 will be a busy day for Soprano Leontyne Price as she will participate in a 90-minute color TV show and then 15 minutes later present her first radio solo recital.

Miss Price will star in a recreation of her TV triumph as Tosca in the title role of Puccini's opera. Josh Wheeler, who sang the role of Scarpia in the full production, will be seen with Miss Price in the opera segment.

The gigantic show titled, "Entertainment 1955," will be televised from 7:30 to 9 p.m. EST on NBC-TV.

At 9:15 EST, Miss Price will present her first solo recital on the air on another network, CBS. She will be featured on the network's "The Music Room."

Sullivan Says Negro TV Actors Block Red Attempt To Control Their Union

Call
Fri 3-11-55
49f
p. 9
Kansas City
Mo.

WASHINGTON — (ANP) — Negro television performers have played an important role in voting down communist attempts to control their union, according to Ed Sullivan, CBS television star.

This statement was made at the brotherhood luncheon given at the Willard Hotel, Saturday, by the National Council of Negro Women in honor of its founder and president emeritus, Mrs. Mary McLeod Bethune.

Sullivan, who shared the platform with Mrs. Eleanor Roosevelt, was awarded a citation by the NCNW "for the tremendous vitality and stimulation" he had given the "ideals of brotherhood" through his television show, "Toast of the Town."

Other citations went to Dr. August Hoffmann, president of the German Federation of University Women and professor of anatomy at the Free University of Berlin; and Mrs. Jane Morrow Spaulding, former assistant to the secretary of Health, Education and Welfare.

Speaking briefly before hurrying off to preside at another meeting. Mrs. Roosevelt expressed delight that we celebrate brotherhood week in this country. "But," she added, "celebrating brotherhood week alone is not enough. It only serves as a reminder that it is not enough to merely pay lip service toward progress of our country. We must learn to forget differences between color, creed and national origin. . . This is the purpose which brotherhood should be accomplished."

The former First Lady pointed out that it is the work we do with other groups that helps us move forward. "The laws," she said, "only form a background against which men of good will can move forward . . But a change must come about in the hearts of men to have real unity."

Mrs. Bethune, the honor guest, was introduced by Lt. Lawrence Oxley.

"This is the time," said Mrs. Bethune, "for me to sit with my head bowed and my soul looking up in gratitude to God for having brought me from the depths of ignorance and poverty to a platform of service—service to all mankind."

She said she would like to just sit quietly and let the tears of gratitude flow in thankfulness for the fact that she had been "humble enough to let the Great God take a life and shape it and mold it and send it out to give sunshine to people of all races, creeds and colors. To bring together in brotherhood all mankind and bind them together in a great democracy under a great God."

She described herself as a "great dreamer" and her followers as "great interpreters."

I have stood on the roadside and watched the great throngs go by," she continued. "You must now take the torch from my hands and carry it higher and higher and higher, doing away with war, doing away with the things which keep us apart and bring together that fellowship which the world needs today."

More than 700 guests attended the luncheon, including some of the nation's most outstanding personalities in the diplomatic corps, in political circles, and in professional and business life from all sections of the country.

TV Duel Sets Louis Against Sugar 'The Ray'

Defender
Sat 3-19-55
49e
p. 7
Chicago
Ill.

NEW YORK — (ANP) — Joe Louis will meet Sugar Ray Robinson in an effort to run up purses for their pet charities.

The dream "bout" however, will be fought with the ears instead of fists. The one-time heavyweight king and the former middleweight and welterweight champ will answer the bell on "Name That Tune," March 17 at 10:30 Eastern Standard Time.

With Bill Cullen as quizmaster, the Brown Bomber and Robinson will "fight it out" by guessing song titles, to run up purses for their pet charities.

Sarah Vaughan On Toast' TV

Defender
Sat 3-19-55
p. 7
49d
Chicago Ill.

Songstress Sarah Vaughan will join comedian Sam Levenson and bandleader Xavier Cugat on Ed Sullivan's "Toast of the Town" variety show March 20.

Miss Vaughan is riding the crest of a popularity wave and is being billed as the "new Sarah" since she started singing "pop" tunes.

'Mahalia Sings' Is TV Magic

Tribune
Thurs 3-17-55
p. 5

BY RICHARD ORR

49b

Chicago,
Ill.

Miss Jackson

DEBUT: Mahalia Jackson, Chicago's gifted gospel singer, made her debut on her own television show the other night. She was simply Mahalia. For the uninitiated, that means wonderful.

Miss Jackson imparts an inspiring freshness to the spirituals and hymns that comprise her repertoire. She sings with a warmth and naturalness, a deep sincerity, that casts a sort of magic spell over her listeners. You can't hear her sing "Move Up a Little Higher," "In the Upper Room," "Just Over the Hill," and other songs which have boomed her record sales into the millions without "feeling good all over," as Mahalia herself expresses it.

• • •

TONIGHT: If you haven't heard Mahalia Jackson yet, tune her in tonight at 11 o'clock on WBBM-TV. She will be on at this time regularly on Thursdays and also on Sundays at 10:15 p. m. over the same station, both half hour programs.

Supporting her on the show is the Jack Halloran quartet, which provides background for her songs and also is featured in its own numbers. Effective on the opening program was the voice of Jim Conway, WBBM-TV staffer, who stood out of camera range and interviewed Miss Jackson between songs.

Mahalia Jackson Sings is one of the most refreshing programs to originate in Chicago in a long time. It is all the more regrettable, therefore, that the commercials of the Sunday sponsor are in such poor taste.

It is displeasing to hear a pitch man crying, "No money down! That's right, no money down!" after Miss Jackson has finished singing "The Lord's Prayer." Perhaps the agency responsible for the commercials will wake up to the fact that good taste is as important in advertising as it is to the rest of the program.

Fisk U. Race Relations Story on CBS-TV Sunday

Call Fri. 3-18-55 p. 1

'The Search' To Feature Work at Nashville School

Kansas City, Mo.

4 9 ht

NEW YORK.—One of the highlights of the United Negro College convocation, to be held here during the March 18-20 weekend, will be the first coast-to-coast television presentation of the important work of Fisk University's Race Relations department.

It will be shown on the program, "The Search," to be telecast over the CBS-TV network, Sunday, March 20, at 3:30 p.m., CST. (Note. The time and day of the telecast sometimes varies, so please check your local television schedules.)

Viewers of "The Search" television program will witness the dynamic story of how, with the help of Fisk University's Race Relations department, the citizens of Baltimore, Md., are learning to live in harmony despite tensions caused by differences in color and in social and religious backgrounds.

Various private and official citizens of Baltimore appear on "The Search," assisting Dr. Herman Long, director of the department, and narrator Charles Romine, as they tell the story of the community's self-appraisal.

Among those who will be seen on "The Search" telecast are Maryland's Governor Theodore R. McKeldin, Jr.; Rabbi Israel Goldman, chairman of the Baltimore survey; Edgar Ewing, of the Baltimore Housing Authority; and Thurman L. Templeton, executive director of the Baltimore Urban League.

The 31 presidents of the member colleges of the United Negro College Fund will attend a reception in their honor at the United Nations headquarters, Friday afternoon, March 18, sponsored by the U. S. Mission to the UN.

The reception at UN headquarters will be one of several functions the educators will take part in during the 1955 United Negro College convocation. The convocation will mark the first time all 31 presidents of the member colleges of the UNCF have convened here.

Mayor Robert F. Wagner, of New York City, will welcome the presidents at City Hall on their arrival here Friday morning. The educators will then go to Columbia university, where they will be guests at a luncheon in the Men's Faculty club.

Speakers at the Columbia luncheon will be Dr. John A. Krout, vice-president, Columbia university, and Dr. F. D. Patterson, president, United Negro College Fund. Later in the afternoon, the presidents will attend the reception mentioned above at the United Nations headquarters.

The New York Inter-Alumni Council, made up of graduates of the 31 member colleges of the UNCF, will be hosts to the Presidents at a dinner at the Hotel Biltmore, Saturday evening, March 19. Principal speaker at this function will be the Honorable Charles H. Mahoney, U. S. representative to the 9th General Assembly of the United Nations.

Secretary of State John Foster Dulles will address the final meeting of the 1955 convocation to be held Sunday evening, March 20, at the Metropolitan Opera House. Dr. Benjamin E. Mays, president of Morehouse college, will be the principal speaker, and Leontyne Price, distinguished soprano, and the choir of Tuskegee institute, will be heard in a musical program.

U.6

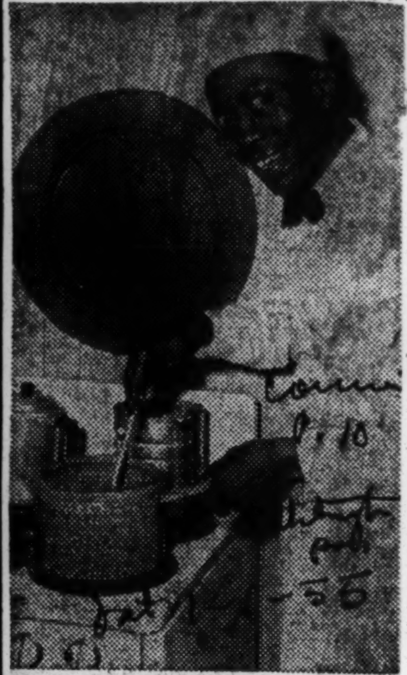
Jackson, Miss

Advocate Sat. 3-19-55

DIAHANN CARROLL VISITS WITH EDDIE FISHER—The pretty new Broadway starlet, Diahann Carroll, visited with Eddie Fisher, star of "Coke Time" last Friday evening on the regular NBC-TV program originating from Radio Center, New York City. The nineteen-year-old singer was seen for the first time professionally on nationwide TV, when she appeared as guest artist with Fisher and rendered "A Sleepin' Bee," one of the songs from her role in Truman Capote and Harold Arlen's musical hit, "House of Flowers," now playing at the Alvin Theater, on Broadway. Miss Carroll was studying history at New York University when she received her opportunity for a part in "House of Flowers." Two years ago, Miss Carroll was a winner in the annual Talent and Beauty Contest sponsored by the Shriners. Above, the charming young singer had just told Eddie Fisher that in this Shriner event she received a loving cup donated by The Coca-Cola Company. Moss H. Kendrix, public relations counselor for The Coca-Cola Company, joined the two for a Coke during rehearsal period.

4 9 ht

49b 1955



Courier
P.10
Pittsburgh
Pa
Jan [illegible]-56

Busy Actor—

Willie Best, as cook-deck-hand Billy Slocum, tends the galley of the good tug Cheyrl Ann in "Waterfront," starring Preston Foster, seen each Tuesday at 7:30 P. M. on WABD (Channel 5), key station of the DuMont TV Network. Best also appears on television screens in the "Trouble With Father" series and as the elevator operator in the "My Little Margie" productions.

49b

Says TV Bonanza For Sports Promotions May Be Nearer The End Than Most Fans Think

By JOHN BARRINGTON

NEW YORK. — (INS) — For all the griping about what television is doing to sports, the pain has been eased considerably by the fees TV paid to screen everything from football to wrestling and the roller derby.

TV Pays Off

Folding money still speaks eloquently to most promoters, and literally billions of dollars have come their way since the camera with the baleful little red eye first began showing up at sports arenas.

But the bubble may be about to burst, perhaps even sooner than the sports people realize. The reason is purely economic.

Television network investments only begin with rights fees for a sporting event. Overhead is staggering for cable use, technicians and equipment.

Obviously, a big, rich sponsor is indicated, and that's where the shoe is beginning to constrict. There are perhaps only ten or a dozen corporations in the nation with advertising budgets capable of bankrolling an NCAA football season, a world series or a winter of weekly boxing shows.

Question Results

Many of these are beginning to wonder if they are getting their money's worth. The alternative cutting the tap up among regional sponsors, has not worked out satisfactorily.

Everyone knows by now about the bundle of money ABC lost because of inability to find national sponsorship for the 1954 college Game-Of-The-Week program. It is reported that ABC will not be interested in bidding for a similar package in 1955. Whether any other network will do so is questionable.

It is a big factor in the NCAA's determination of a TV policy for next season.

The picture in pro football, where Commissioner Bert Bell has hailed TV fees as virtually the salvation of the game, is no brighter. Du Mont, pioneer in pro gridcasting, owns the rights to Sunday's East-West "Pro Bowl" game at Los Angeles.

But as of now, the game has not actually been scheduled to go on the air. The reason: No sponsor.

Pro Games Popular

Pro football's 1954 games reflected tremendous fan interest according to the TV rating systems. The telecasts penetrated into areas of the nation where pro football had scarcely been heard of, let alone seen, in the past. Yet Du Mont lost money. The cost of renting cables alone came to about two million dollars.

The same picture exists in boxing. Less than a year ago, the networks were scrambling to put ring shows on the air. Now they are cooling off. There aren't enough headline fights, and recent scandal talk has put the sport in bad repute.

Times are changing. Sports promoters soon may be asking, not "do we want to televise? But "How can we get on television?"

49b
Call
P. 12
Jan 21 55
Kansas City

Negro Actor In Stellar Role On 'Medic'

NEW YORK. — The treatment of polio in its acute stages was authentically dramatized in "Breath of Life," a real-life story presented on NBC-TV's award-winning MEDIC series Monday night.

The dramatic action in this story is focused upon a polio-stricken doctor and a Negro Machinist as they lay side by side in iron lungs. The doctor is a new patient in the polio ward, while the machinist has spent the last nine months in a respirator and is gradually regaining the use of an arm. The doctor is downcast but, through the aid of friends and fellow patients, manages to make a psychological adjustment to his condition.

The type of polio depicted in the dramatization is that which attacks the brain itself and necessitates the use of a respirator. As the drama points out, polio is an extremely complex disease which has afflicted mankind through recorded time.

Though few polio victims suffer permanent disability and an extremely small percentage die, "Breath of Life" reveals how far the medical profession has advanced in treating this disease.

49b
Call P.8
Kansas City
Jan 28 55

49b
Courier
P.10
Pittsburgh Pa
[illegible] 22-55

PROGRAM SET—Fisk University's race relations director, Dr. Herman Long, recites part of a script for a half-hour feature to be televised on CBS's national program, "The Search." Left to right: Charles Romine, CBS writer-narrator; Dr. Herman Long, and CBS cameraman Frank Follette. — Gunter Photo.

Amos Fortune story to be aired on CBS

Afro American

P. 7

To honor man who bought freedom, fostered tolerance

Baltimore

The story of Amos Fortune, a man who bought his freedom and left his adopted town, Jaffrey, N.H., a legacy of public spiritedness and good will, will be re-told by James Fassett on Symphony's CBS Radio broadcast Sunday, Feb. 20 at 2:30 p.m.

Fassett, who first gave Fortune's story to a nationwide network audience in 1953, intends to make the narration an annual event during Negro History Week and Brotherhood Week.

Dat. 2-12-55

AS A BOY, he read this inscription on an old, snow-covered tombstone in New Hampshire: "Sacred to the memory of Amos Fortune, who was born free in Africa; not free in America, he purchased his liberty, professed Christianity, lived and reputably and died hopefully Nov. 17, 1801, aged 91."

Later in the Jaffrey library, Fassett found a number of documents, including a record of Fortune's purchase of his freedom and that of three other persons, one of whom became his wife.

He built a home and a tannery and became one of Jaffrey's most respected citizens. In his will, after caring for his wife and adopted child, he set up a fund to be used to promote good citizenship in the town.

Lincoln Day

Tobias Set For Network

NEW YORK—A special Lincoln Day broadcast titled Century of Emancipation will be presented over the ABC radio network Friday, Feb. 11, the eve of the Great Emancipator's birthday, from 8 to 8:15 P. M., (EST.)

Courier

P. 5

Pittsburgh, Pa

The broadcast will feature a message by Dr. Channing H. Tobias.

Dat. 2-12-55

Also included on the program are Robert McFerrin, the second Negro to be signed by the Metropolitan Opera, and Frank Silvera.

Town Meeting At Jackson College

P. 12

JACKSON, Miss. — Jackson college will be in the national limelight on Sunday, Feb. 6, when America's "Town Meeting of the Air" originates from B. B. Dansby auditorium over WSLI and the ABC network.

The program's appearance here is under the auspices of the Jackson College Lyceum association. The subject will be "The 84th Congress and Domestic Policy."

Roy Glenn Stars On 'Medic' TV

Defender

P. 6

+9b

Dat. 2-5-55

The treatment of polio in its acute stages was authentically dramatized in "Breath of Life," a real-life story presented on NBS-TV's award-wnning MEDIC series Monday.

Chicago, Ill.

The dramatic action in story is focused upon a polio-stricken doctor and a NEGRO MACHINIST played by Roy Glenn as they lay side by side in iron lungs. The doctor is a new patient in the polio ward, while the machinist has spent the last nine months in a respirator and is gradually regaining the use of an arm. The doctor is downast but, through the aid of friends and fellow patients, manages to make a psychological adjustment to his condition.

Though few polio victims suffer permanent disability and an extremely small percentage die, "Breath of Life" reveals how far the medical profession has advanced in treating tnis disease.

'Amos Fortune Day' Is Set By State Head

Journal and Guide

NEW YORK — The researches of CBS Radio's Janes Fassett into the history of Amos Fortune, 18th Century freedman, have resulted in a proclamation by Governor Lane Dwinell of New Hampshire naming Feb. 20, 1955 "Amos Fortune Day."

P. 3

Norfolk

Mr. Fassett told Amos Fortune's story on a CBS Radio New York Philharmonic - Symphony broadcast intermission two years ago, and again last year. He will repeat the story, "Sacred to the Memory of Amos Fortune" on CBS Radio Sunday, Feb. 20.

Dat. 2-19-55

GOVERNOR DWINELL cited the achievements of Amos Fortune, who "born in 1710 free in Africa, made a slave and sold in America, did by the strength of his character and his industry surmount almost impossible obstacles to become a free and distinguished citizen of New Hampshire." He stated that "Amos Fortune did...by his life exemplify the highest obligations of good citizenship."

Calling attention to the fact that Feb. 20 is also part of Negro History Week and Brotherhood Week, Governor Dwinell proclaimed "the day, February 20, 1955, to be Amos Fortune Day," and further said, "I do call upon the citizens of New Hampshire to consider on that day their obligations of tolerance and good citizenship."

Mahalia Jackson Loses Radio Show

NEW YORK—Mahalia Jackson's radio contract was terminated this week when CBS decided to give up on the gospel show which seemed no nearer to garnering sponsors at this time than when it started. Originally set for a twenty-five minute stanza, the program was recently cut to ten minutes, and it was felt then that it was just a question of time.

Tobias on Lincoln Day Program on ABC

NEW YORK.—A special Lincoln Day broadcast titled "Century of Emancipation," will be presented over the ABC radio network Friday, Feb. 11, the eve of the Great Emancipator's birthday, from 7 to 7:15 p.m., Central Standard time.

The broadcast will feature a message by Dr. Channing H. Tobias, chairman of the board of the National Association of Advancement of Colored People. His message will include an outline of the operation of the NAACP which was formed in 1909 on Lincoln's birthday.

Also included on the program is a musical number by baritone Robert McFerrin, the second Negro to be signed by the Metropolitan Opera, and a brief reading by Frank Silvera, stage star.

Tobias To Address Nation On NBC Friday, Feb. 11

NEW YORK—Dr. Channing H Tobias, chairman of the Board of Directors of the National Association for the Advancement of Colored People, will deliver the Association's annual Lincoln Day address over the facilities of the American Broadcasting Company in a nationwide hook-up. The program is scheduled for 8:00 to 8:15 p. m. (EST) Friday, February 11.

Appearing on the program with Dr. Tobias will be Robert McFerrin, young baritone who recently appeared in the opera "Aida" as the second Negro to sing with the Metropolitan Opera Company and Frank Silvera, stage and film star, who will read selections from Lincoln. Mr. McFerrin and Mr. Silvera are contributing their talents to the program which will be produced by James P. Terzian as a public service feature of the American Broadcasting Company.

Sarah Vaughan's Tune Makes Promoters Very Uncomfortable Lately

NEW YORK — (ANP)—It is reported here that since her recording of "Make Yourself Comfortable" became a best-selling pop tune, Sarah Vaughan's fee for theatre and night club engagements has increased more than $1500.

P. 8

Regarded in the past as one of the nation's top jazz songstresses, Miss Vaughan's audiences have increased considerably by thousands who aren't too particular about jazz but who go for straight-out commercial songs.

As an indication of her recent success, the singer has appeared on 29 radio and three television shows and recently signed to be a guest on Ed Sullivan's "Toast of the Town" TV show for three straight weeks.

Veteran observers and critics say that the "new" Sarah should hit the peak of her career this year as she has the voice equipment that fits her for singing anything from "The Lord's Prayer" to "How High the Moon."

49b 1955

MARCH OF DIMES

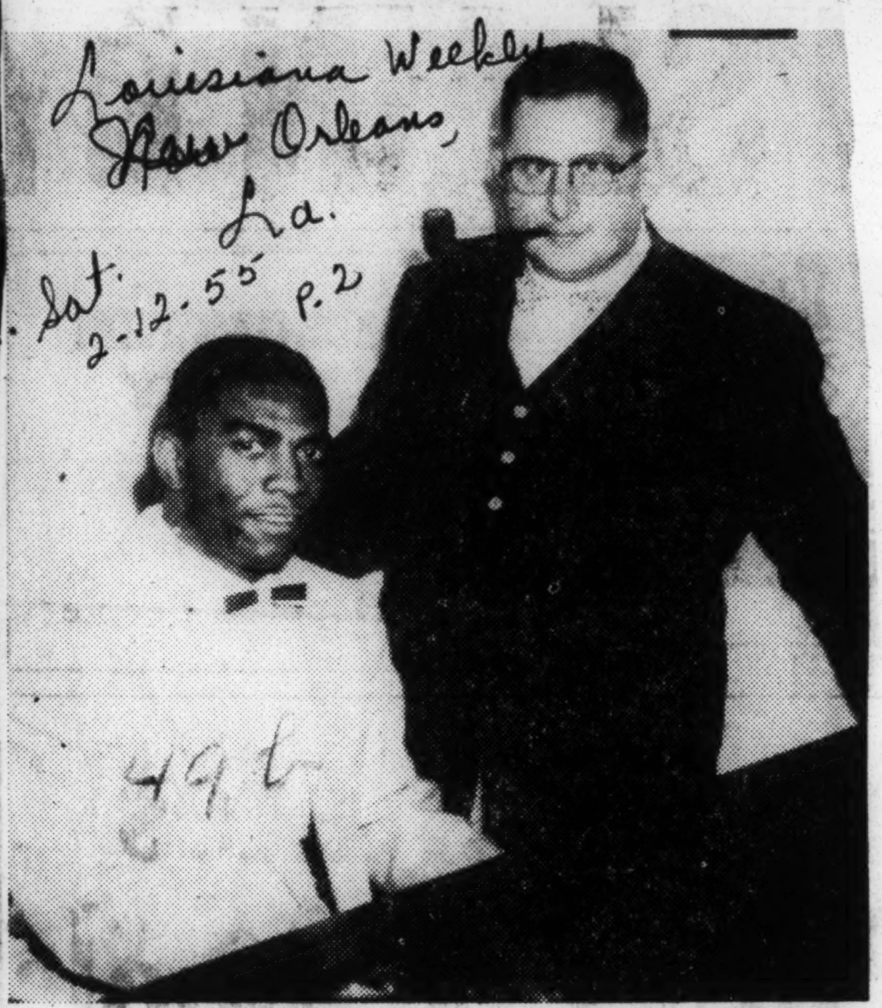
49b

THESE FOUR BOYS, all blind, comprise a talented vocal quartette which appeared on a recent Morris B. Sachs Amateur Hour in Chicago. The simulcast (TV-radio) show was the 10th annual Sachs sponsored March of Dimes benefit. It featured disabled youngsters from Chicago schools for the physically handicapped. Being congratulated by Sachs are left to right: Willie Lee Williams, 11, Jimmy DeMarco, 10, Raynard Miner, 10, and Blanton Coleman, 10.

Chicago Defender

Horace Heidt Finalist

Louisiana Weekly
New Orleans, La.
Sat. 2-12-55 p.2



49b

William Houston Jr., Xavier University music major, is shown here receiving congratulations from his teacher, concert pianist Istvan Nadas of the University music faculty, following Houston's recent successful audition for the Horace Heidt show on Saturday, February 26 at Lyons Center.

Orval White—Sound Technician

This Sound Man for a Big Network Has Memorized a Complete Sound Library. He Says He Never Oils a Squeak—He Might Need It for a Show

49 b

Courier
P. 3
Pittsburgh Pa.
2-14-53

ORVAL WHITE is shown with a teammate for CBS. Sound technicians always work in teams.

By MARGUERITE CARTWRIGHT

ORVAL WHITE is a very hard man to interview. Obviously trying to be cooperative, he would puncture the conversation with "Can't you see, I don't do anything special, on my own, that is. We work as a team—no one works as an individual . . ."

Courier

But, we persisted, had he ever created any unique effects? "We work out our own effects together, all of us—all of the others in the sound department—together," he repeated in a soft drawl.

Very much a part, and a vital part, of CBS television and radio, Orval White is listed on their rolls as "sound effects technician." For the past twenty years he has been with this network.

P. 3

Born in the small town of Cape Girardeau, Missouri, in a few stages he worked his way East. Since near the beginning of radio it was a field that fascinated him, and once in New York he undertook to secure technical training at the American Radio Institute.

Pittsburgh, Pa.

He has a reputation of having memorized the complete sound effects library. "I never oil a squeak, never know when it might be needed," he once said.

His television programs are some of the best known on the air, including "Gangbusters," "Honestly Celeste," "Mr. Keen, Tracer of Lost Persons" and "Douglass Edwards' 7:30 News."

Sat. 2-14-53

He explained that no sound-effects library is ever complete, because some sounds must be done manually to assure authenticity. For example, when a falling body sound is needed, someone must actually fall on a platform which is constructed on the stage.

Said one observer: "Orval White is a magician with sound. With a flick of his wrist he turns a turbulent waterfall into thundering battleship fire, then into pistol blasts."

Actually, the realism required necessitates hours of experimentation and his contribution to the success of the show must be cued, rehearsed, and practiced with as great care as that of the actors.

However, in spite of all that is done, accidents are bound to happen. For example, a few weeks before, his radio listeners were treated to very realistic moans and groans because he accidentally placed his hand on a hot plate.

Orval White lives quietly in East Elmhurst, Long Island, with his wife, Elizabeth. His married daughter lives nearby, and has made him twice a grandfather.

His hobbies are golf, golf, fishing and golf. Last year he was one of the finalists in the CBS Tournament. The past summer he made a somewhat nostalgic trip to the scenes of his youth, to do some fishing. Many changes had taken place, many of his old friends had died or moved away, but the fishing was good. He confesses to a yen to produce his own television show some day. But at the present time, he says, this must remain well in the future.

Revival of 'Emperor Jones' on television is opposed

Afro-American Sat. 2-26-53 P. 7

49 b

Baltimore, Md.

NEW YORK — The NAACP objected this week to a proposed revival on television of the Eugene O'Neill play, "The Emperor Jones."

In a telegram sent to the Kraft Foods Company in Chicago, sponsors of the proposed program, Roy Wilkins, NAACP administrator, asserted: "Our organization believes that revival of this play "The Emperor Jones" is most untimely and may tend to perpetuate unwholesome racial stereotypes.

"During this period of steady progress towards a more democratic society, presentation of this play may prove harmful. Accordingly, we would urge your company to replace this program with a play more in line with the spirit of the times."

* * *

DISCUSSING "The Emperor Jones" in a column written for newspaper publication last summer, Walter White, executive secretary of the body, declared that "whatever O'Neill's intent, the play is a skilled composite of virtually every stereotype of the colored person ever conceived — a creature of fear, superstition and ignorance, addicted to jargonish dialect, and patently one with so thin a veneer of civilization that the least upset caused its wearer to revert to the barbarism of the African jungle.

". . . Despite a succession of court decisions and other advances over racial prejudices and stereotypes, there are still far too many Americans whose concept of the colored man parallels that of O'Neil.

"The time will come when. . . 'The Emperor Jones' can be presented with public acceptance of its central character as a human being who disintegrates when obsessed with power, and not as one who is typical of a race."

Jackie stumps TV panel show

49 b

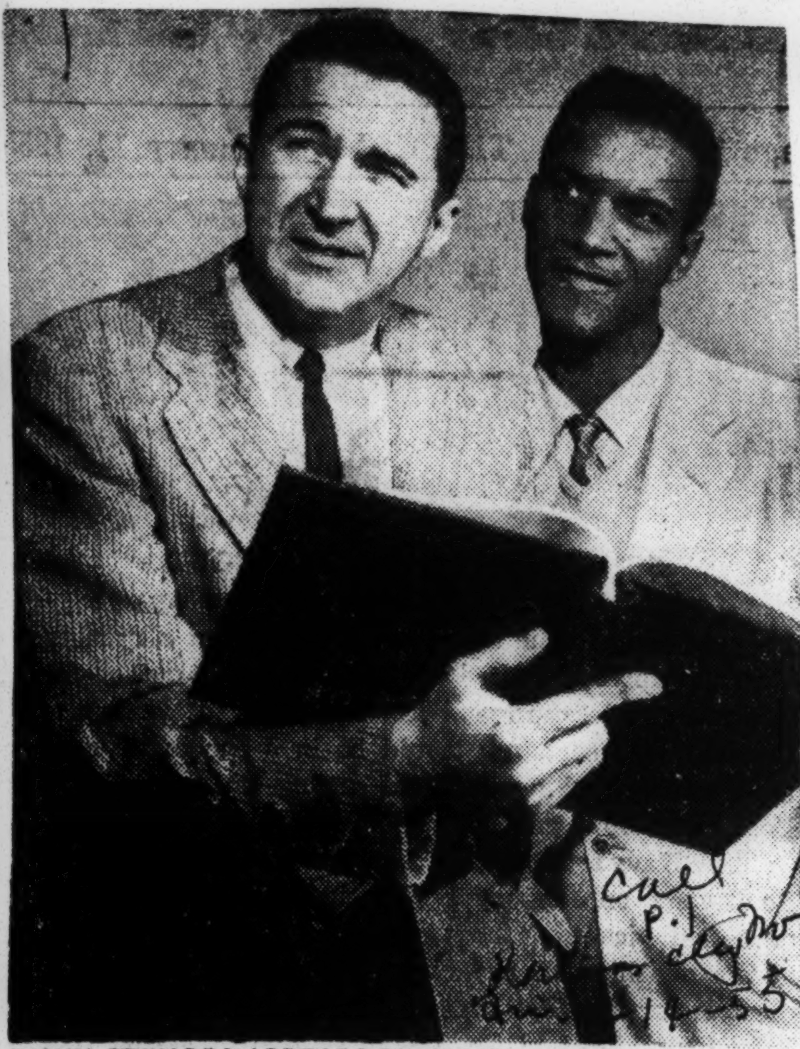
Afro-American
Sat. 2-28-53
P. 7
Baltimore
Md.

NEW YORK (ANP) — For nearly three minutes last Wednesday, Jackie Robinson completely fooled a panel of Broadwayites on TV's Masquerade program.

Disguised as Jack the Giant Killer with a white plastic covering his face, Jackie got away with his disguise and flippant answer for a long while. Finally, Bobby Sherwood recognized the "UCLA legs" after Jackie had denied being a preacher, but said a preacher was a close friend of his.

Pulling down $285, Jackie awarded the money to the Brooklyn Institute for the Blind, then sent a personal check matching it to the Brownsville Boys Club of Brooklyn.

49b 1955


Call P. 1

JIMMY EDWARDS APPEARS ON CBS-TV.—James Edwards, well known actor, and Don Medford, General Electric theater TV director, are shown as they studied the script of a scene from "D.P." which was seen over the CBS television network Sunday, January 9. Not shown here is Julius Bryant Jackson, 7-year-old lad discovered by Edwards. In the 30-minute show, Edwards played the part of a rugged Army sergeant.—ANP Photo.

'This Is Your Life'

Piney Woods School $500,000 Richer After Television Show

X49b–

Los Angeles (ANP).—Reports here say some $400,000 has been counted already from a deluge of contributions sent to a small Mississippi school whose president was honored on Ralph Edwards' "This Is Your Life."

At least 60 bags of mail remained to be opened at the Piney Woods post office and it was believed that many contributions were still to come while some would be mailed here to Hollywood.

Besides recounting the highlights of the life of Dr. Lawrence C. Jones, president of Piney Woods school, Edwards made a dramatic appeal to his vast television audience to send funds to Jones' school in Piney Woods, Miss.

In stating the appeal, Edwards called on each of his viewers to send at least $1 so that the college that has given educational opportunities to Negro students over the past 50 years, might be maintained.

Jones was the third Negro to appear on the program in a little over a year. Earlier, Edwards had Nellie Lutcher and Pittsburgh Courier publisher Mrs. Robert Vann on the program.

It was obvious throughout the program that the audience was moved by the struggles of Jones to provide education for Negroes.

After graduating from the university of Iowa, he started teaching in 1909, using a pine tree log as a desk. Now the school covers hundreds of acres and has 500 students.

Some of his former students who appeared on the show told how Jones would arrange for them to go to his school, despite their lack of funds. They would come to the school with a sack of potatoes or a few cents and he would take them as a boarding student.

In the early days, they would work one day and go to school the next, erecting buildings on the campus while they learned.

Jones, who often speaks to service groups throughout the country, was brought to Hollywood through the cooperation of the Hollywood Rotary groups to address their weekly luncheon.

Leroy Nelson, president of the group, invited him to see "This Is Your Life" and Ralph Edwards picked the educator out of the audience as the surprise principal subject.

Among those on hand to pay tribute to Dr. Jones were E. U. Graff, Newark, who was his high school principal; L. M. B. Morrissey, Davenport, La., a former classmate; Estelle Otis Young, Meridian, Miss., a former student; George W. Dulany, Jr., who donated the first girl's dormitory to Piney Woods; W. H. Mahaffery, Jackson, Miss., a member of the school board; William Yancy, Baton Rouge, La., one of the school's first students; also Betty Mae Jack, superintendent of Negro schools in Scott County, Miss.; Dr. Ellen Chandler and Georgia L. Meyers, teachers at Piney Woods; Mrs. Lora Rathon, Boston, Mass.; R. F. McGhee, Yazoo City, Miss.; and Rev. William C. Dixon, Baptist minister of Fresno, Calif., who was one of the first students at Piney Woods.

49b

Kingsize Contract For R. Edwards

NEW YORK. — (INS)—Ralph Edwards signed one of those king-sized contracts with NBC over the New Year weekend. It calls for almost $7,000,000 payment to Edwards for only one show—"This Is Your Life." For four years...

It anchors the tearful biographical telecasts on NBC-TV for six years after that, but the final six years aren't included in the near-seven-million deal...

In case NBC cant peddle it through the final six, Edwards will get $2,000 a week anyway, in the pattern set by the longterm Berle and Winchell exclusivities and the recent Gleason CBS pact.

It doesn't include other personally owned Edwards properties such as "Truth or Consequences" and "Funny Boners," which add plenty of extra millions to the creator's coffers; and the deal did not include any of the complicated insurance and security benefits for Edwards family because "he already is a very rich man."

Call P. 1 Kansas City

49b

Leontyne Price to sing "Tosca" on NBC

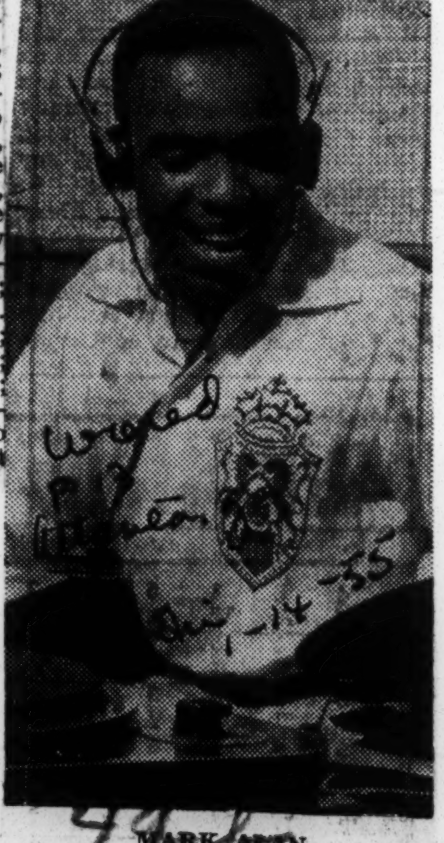
49b–

Leontyne Price, former star of "Porgy and Bess", will sing the title role in Puccini's opera, "Tosca", on the NBC Opera theatre, Sunday, Jan. 23, at noon.

Miss Price recently gave her first New York recital at Town Hall.

She has appeared as soloist with leading orchestras including the Boston Symphony and the Philadelphia orchestra.

Los Angeles Cal.


1-14-55

49b

MARK ALAN

Mark Alan, popular disc jockey of radio station WAOK is shown busy at his daily routine of entertaining listeners in the Atlanta area. Alan is devoting a large portion of his two programs, 5:30 to 9 a. m. and 11 p. m. to 1 a. m. to the March of Dimes drive. The station is also devoting daily time to the March of Dimes, proceeds of which go to the Negro Division.

WLAC-TV Spotlights Mrs. Eudora Boxley As Expert "Southern Cooking" Teacher

Mrs. Eudora Boxley of 1306 Jefferson Street, who has been widely known in Nashville for many years has lately become better known than ever through the medium of Television.

She is the principal figure seen daily on WLAC-TV in the afternoon at 4:00 o'clock as she demonstrates "mouth-watering" specimens of her best creations in "Southern Cooking."

Now there may be some folk who are unwilling to admit that Southern Cooking measures up to the high acclaim it gets but not any persons who have tested what Mrs Boxley prepares.

The very best people of Nashville, have in the past sampled Mrs. Boxley's cooking At present WLAC-TV is giving housewives an opportunity to learn what are the choicest dishes for dinners, parties and banquets and the best methods of preparing them.

Mrs Boxley, who received her education in the public schools and studied for some time at Fisk University, long ago took the advice of Booker T. Washington, who urged persons in all lines of work to "put brains" into their occupation.

Mrs. Boxley "puts brains" into her work and proves she has brains in the smooth English she uses in telling how to prepare the many dishes for which she has become quite a celebrity in Nashville.

Housewives are getting a liberal education in Southern Cooking because WLAC-TV has discovered a colored cateress quite out of the ordinary and provided her an opportunity to serve the public in a bigger way than ever before.

Maybe one of these days Mrs. Boxley will introduce a very competent assistant she has trained. It is her daughter, Lucile (Mrs. Frierson) who is skilled in cooking like her mother and pretty near as smooth a talker as Mrs. Boxley.

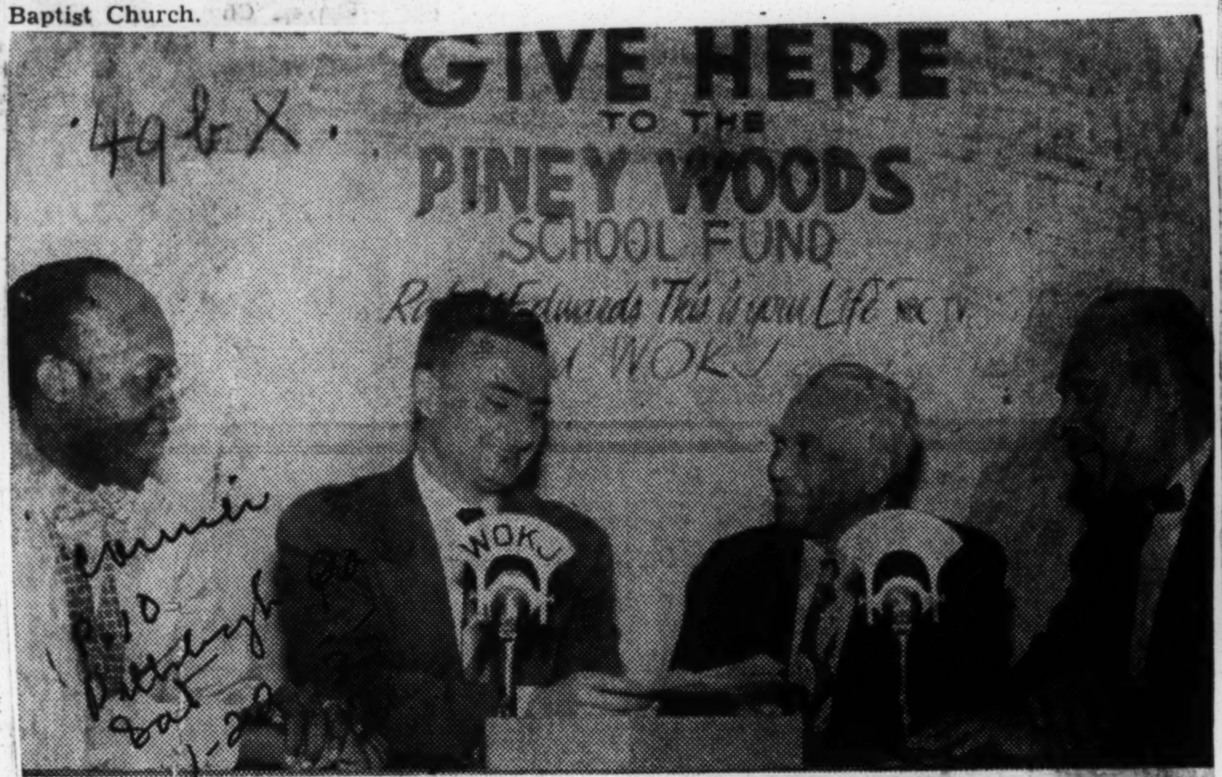
Also on the "Southern Cooking" program is Mr. Joe Laughlin, white, whom WLAC-TV publicizes as a "converted Southerner," having been born in Brooklin. Educated in St. Louis University, a former newsman on the Montgomery, (Ala.) staff, former member of the U. S. Air Force Public Relations staff Mr. Laughlin is an unprejudiced commentator on Mrs Boxley's "Southern Cooking". He regularly "samples" the dishes and agrees that they are good and very good.

Mrs Boxley is a good church worker and for many years has been a member of the Mt. Olive Baptist Church.

Globe

Nashville Tenn

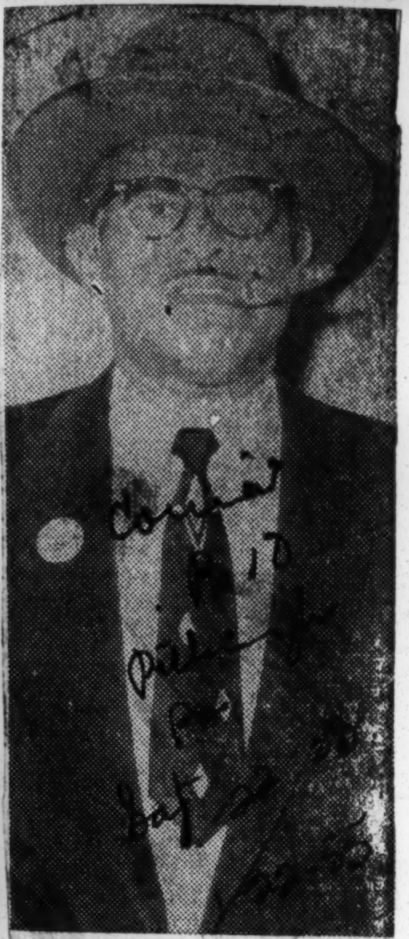
Jan 1-14-55



49 b X.

Courier p. 10 Pittsburgh Pa Sat 1-28

BEAM OF JOY—Dr. Lawrence C. Jones, nationally famed "Little Professor" and founder of Piney Woods Country Life School, Piney Woods, Miss., as he appeared on a special broadcast over Jackson's (Miss.) only Negro personnel radio Station WOKJ. The station waged a campaign in the state to raise funds toward the Million Dollar Endowment Goal set by television star, Ralph Edwards, on "This Is Your Life" when Dr. Jones appeared as guest of the program several weeks ago. To date more than $700,000 has poured in from across the nation to the small school, located some sixteen miles east of Jackson. During the broadcast appearance over WOKJ, Dr. Jones told of his experiences in Hollywood and of the trip home where people lined the rails for his autograph at station stops between Los Angeles and New Orleans. Appearing with Dr. Jones are, left to right: James Rundles, assistant program director, WOKJ; Jay Gilbert, WOKJ manager; Dr. Jones, and Joseph Albright, national representative of the Curtiss Candy Company.



Courier p. 10 Pittsburgh Pa Sat

TV STAR—The most talked about television show in Knoxville today is "Acey Boy's Teen Tavern," starring Albert C. (Acey Boy) Wilson. "Acey Boy" is Knoxville television's first and only colored disc jockey. He brings to TV a wide and almost dedicated following that has been growing steadily.

'Medic' Stars Negro Patient

NEW YORK—"Medic," the real life NBC-TV show which adds to its list of viewers every week, garnered a host of new eyes last Monday with its dramatization of "Breath of Life." The dramatic action in the story was focused on a polio stricken doctor and a Negro machinist as they lay side by side in iron lungs.

The type of polio depicted in the dramatization is that which attacks the brain itself and necessitates the use of a respirator. The doctor is a new patient in the ward, while the machinist had spent the past nine months in a respirator. The medical man is despondent about his condition, but through the help of his fellow-patients and friends makes a psychological adjustment to his condition.

Courier

P. 17

Pitt. Courier

Jan 1-29-55

Students Heard On CBS 'Youth Takes A Stand'

Chicago Defender

A special Lincoln's birthday program featuring an exchange of views by four teen-aged Baltimore students on desegregation in public schools was presented on "Youth Takes A Stand," CBS Television.

Two of the teen-agers, Robert Rogers and Wayne Wolford, both of Southern High school in Baltimore .were among the group of students who, some months ago, spent a week in New Rochelle, N. Y., attending the high school there to observe how a racially integrated public school functions.

Meeting on the "Youth Takes A Stand" panel with young Rogers and Wolford and with CBS Newsman and moderator, Ron Cochran, were Charles McLeod of Dunbar high school and John Robinson of Douglass high school both in Baltimore.

Students were guests at the annual Urban League dinner at the Waldorf-Astoria hotel

Chicago

2-19-55

49b 1955

He's With Horace Heidt

Youthful Tommy Mosley Displays What It Takes to Make a Star

A Kid With Class— Baltimore-born Tommy Mosley flashes the form which, together with a superb voice, won for him over all contestants from Texas to Carolina to give him his big break. Singing before an unsegregated audience in the Duke University Indoor Stadium last Saturday night on the first nationally televised show from the cigarette capital, Mosley defeated a female vocalist from Georgia and a male mimic from Greensboro, N. C. The program was sponsored by the local chapter of the Lions Club for the benefit of its work with the blind and the youth of Durham. — Rivera Photos.

Navy Veteran Is Tops With Heidt

Courier 9.15

Sat 4 9 55

Pittsburgh Pa.

By A. M. RIVERA Jr.

DURHAM, N. C. — Horace Heidt's bandwagon of Americana concluded its swing through Dixie here last week and prominent among the new stars of this showboat on wheels was 23-year-old Negro Navy veteran Tommy Mosley.

Mosley climbed aboard the All-American caravan in Fort Worth, Tex., six weeks ago when he successfully defeated two other contestants. The personable young singer then won over sterling talent from Texas to Carolina to win for himself a spot as a regular in the Heidt's show, "The American Way," and to qualify for a chance to compete as a finalist for the many coveted awards.

When his big chance came, the atmosphere was supercharged with tension as the cast of the show, which represents twenty-seven states, sent up a little prayer for Tommy. It was a touch of a rosary here, a hopeful heart there, and crossed fingers everywhere. Thev knew what a win would mean for Tommy's future and the future of his young wife and baby daughter.

After the show, Heidt said that Tommy's wife will join the show in Richmond and "we're all thrilled about it." She is not an entertainer, but Mr. Heidt said, "We'll find a spot for her, you can bet on that."

The Durham show had many high water marks for the veteran showman. He was happy to see Tommy come through, but during his career he has made his contribution to deserving personalities and has had many rewarding experiences. The occasion for which Mr. Heidt was most proud, he wanted to discuss least. He knew that he was playing for the first unsegregated program in the Duke University Indoor Stadium.

Mr. Heidt was anxious for Tommy to get some publicity. He told us that he was going to carry him along slowly until he is in the big money. "We already have offers from a recording company," he revealed, "but they don't want to pay and we are passing them up." He emphasized the importance of getting the right music before Tommy records and inferred that he wasn't altogether satisfied with his present repertoire.

Our interview ended when Tommy, with cigarette in one hand and a sandwich in the other, walked by. "Here's Tommy now, talk to him," Heidt insisted. "He has the most amazing story."

A native of Baltimore, Mosley said he never knew his father. He said that he doesn't know if he is living or dead. He thinks he remembers being told that his father came from either Virginia or one of the Carolinas, and that his name was Joseph Mosley.

In the wee morning hours of

Oct. 1, of last year, tragedy struck on an Arkansas highway as Tommy was taking his mother, Mrs. Nettie Mosley, to meet his wife and little baby girl. The Mosley's car overturned after colliding with a truck. Mrs. Mosley was killed almost instantly.

Tommy started singing at the Midway Inn in Arlington, Tex., which is just a few miles from his wife's native home, Fort Worth. It was here just six weeks ago that he was encouraged to compete on the Heidt show.

Mosley said his professional singing career actually began at Gamby's Club in Baltimore, following the close of the war. The tavern-owner heard the youthful crooner while he was still in the service and told him that he had a job when he was released. After completing a two-and-a-half-year tour of the Pacific he reported to Gamby's.

Heidt calls Mosley "one of the finest prospects we've ever found, not only from a singing standpoint, but he has a wonderful disposition. He's intent on being successful—that's 90 per cent of the battle—and he takes suggestions well. We'll find some hit numbers, something really good, then put him on records. We're bringing him along slowly, but surely. I've never met a finer person."

The point that Mr. Heidt wanted stressed most of all is that he has no one under contract. "They are all free to leave anytime they wish," he said.

The American way is a show which is to help all people basically and to give everybody a chance regardless of race, color or creed. The show has the backing of Ike and his Administration and is sponsored by Swift and Company.

Mrs. Mae Forster Wins $1,650 in WHB Jackpot

Call Fri 4-1-55

P. 7

Kansas City, Mo.

Mrs. Mae Forster, a florist at 2718 E. 18th St., was the happy and surprised recipient of a $1,650 windfall this week. She won radio station WHB's jackpot when she responded to an announcement of her address given over the air.

Mrs. Forster said that she was typing statements for her customers Friday afternoon, March 18, when she heard her address given over WHB. According to the rules of the "WHB jackpot," she immediately went to the telephone and gave her name and address.

She was presented the check for $1,650 Monday afternoon at the WHB studios and was interviewed over the air.

The WHB jackpot game is played this way: The name of a street is called, then a number on that street is called. If the person whose address is given calls the station within one minute, he gets the "jackpot" which builds up from day to day when nobody calls in.

Mrs. Forster is well-known in the community for her business, social and civic interests. She has been in the flower business for 15 years and has been at her present location at 18th and Benton for the last four years.

Mrs. Forster said that she plans to give a part of her prize money to the Wheatley-P vident hospital's expansion fund. She said that she is deeply interested in the hospital inasmuch as she has been a patient there for several times and knows personally of the needs of the hospital.

The florist was not prepared to say how much she would give the hospital "because I don't know yet how much Uncle Sam is going to take."

She was accompanied to WHB studio by Mrs. Henrietta Lyons, 3030 Walrond.

She was presented two orchids by Earl G. Lacy's and Stuffy's Supplier's wholesale florists after receiving the check.

She said she received more than 200 congratulatory calls after she won the prize.

Another of her rewards was a complete beauty treatment by the Gonzales Beauty Salon.

Asked how she felt about winning such a large sum of money, Mrs. Forster said that at first she just couldn't believe it.

Mrs. Forster, a native of Monroe, La., has lived in Kansas City for 25 years. She attended Southern university in Baton Rouge where she studied flower making and arrangement.

Mrs Forster is a member of the Friendship Baptist church where she sings in the Celestial choir; a member of the committee of management of the Paseo YWCA, a member of the Smart Set club and of the 75'ers, an auxiliary of the Wheatley hospital.

Her husband, Charles Forster, is a post office clerk. Mr. Foster said that he was more excited over the jackpot than she was.

After Mother's day, a busy period for florists, Mrs. Forster said that she may take a vacation but she doesn't know yet where she is going.

4/1

Call Fri 4-1-55 P. 7

Kansas City, Mo.

LOCAL FLORIST RECEIVES $1,650 WHB JACKPOT.—Mrs. Mae Forster, center, is shown here receiving a check for $1,650 from WHB Announcer Peter Tripp Monday afternoon in the radio station's studio. Mrs. Forster was the winner of the WHB jackpot given to the person who hears his address announced over the air and calls the radio station within one minute. At the right looking on is John Pearson, WHB program director.

49c(1)(a) 1955

Tap Dancing Lost Art? Huh! Ofay Femmes Just Now Joining The Act

Defender Sat. 10-15-55

P. 7

Eleanor Powell Moved In On Alice Whitman Whom Males Accepted

Chicago Ill.

49c(1)(a)

By HILDA SEE

While many Sepia managers and artists are charging ofay performers and writers are moving in on what used to be their main selling point—tops in rhyhtm and blues—another even more important shift is being made. The ofays are moving into "tap" row and gaining fame as such dancers.

Time was when tap dancing was a step used almost entirely by males — Sepia males at that — and then the femmes moved into the "Act". Male exponents of the "tap" way back when were such guys as Bill Bojangles Robinson; "Maxie," Eddie Rector; Tommy Woods, Charlie Davis and a few others. And then the gals came. Earliest among this group of femme tap artists were Alice Whitman of the Whitman Sisters, Claudia Downs, Alma Turner, Joyce Royals, Thelma and one of the popular Yuen sisters all Sepians. They not only moved in but actually matched the males step for step; routine for routine. In the meantime the ofay males were Such greats as Fred Astaire, Johnny Little, Roy Stockton and to a small degree, Eddie Cantor were beating out rhythm on their toes and heels. It was the start of a trend that later brought on such greats as Harold LeRoy and Sonny Aarons. There have been other greats since. We merely mention a few for the sake of this story.

Today there is another move into the tap dancing act —the ofay females — who show signs of eclipsing the current Sepia artists like Ann Henry, Bertie Pilgrim and others in the tap field. The trend began with Fred Astaire's sister and later Eleanor Powell perhaps the greatest; Ann Miller and finally Judy Garland. However with the past two seasons of the four girls rated the tops new arrivals in tap dancing three are ofays. They are Margie Robinson, often seen in TV on "This Is Show Business;" Emily Carr and Judy Walker who performs a terrific routine of rhythm-taps and doubles in comedy. They share the newcomer spot with Bertie Pilgrim and can be placed on par with Sepians Ann Henry, Eartha Kitt, Hortense Allen and "St. Louis" Claudia. Yes, there is rhythm in those taps, 1955 style and popularity too. And unlike inthe old days no one sex or nationality holds the copyright for presenting 'em.

Defender Chicago, Ill Sat. 15-10-55 P. 6

49c(1)(a)

THE FOUCHEE DANCERS, currently top the floor show at Club DeLisa where a host of artists are appearing in a rip snorting show. Red Saunders' ork backs the Fouchees.

49c(1)(a) 1955

Newest Step to American Jitterbugs Old Hat to Dance-Happy Dominicans

World Telegram & Sun P.19

Special to World-Telegram and Sun.

SAN CRISTOBAL, Dominican Republic.—A new dance that threatens the popularity of the mambo in the United States is old hat to dance-happy Dominicans.

Tue. 6-21-55

The dance is the merengue, which is pronounced *may-rain-gay* and is described by one New York instructor as doing a fox trot with one leg and a waltz with the other.

New York

Down there and throughout the Caribbean area the merengue's dip-in-the-knee motion has been so popular for more than a century that its rhythms are the country's official national dance music.

A War Hero's Limp.

One legend says it originated in 1844 when a returning war hero with a wounded leg joined in a victory celebration. To save him embarrassment, the others copied his limp and it became the pattern of the dance.

49c(1)(a)

It has four basic steps danced to music in two-four time. Merengue means *light-hearted,* and the music is just that.

The quira, a serrated gourd scraped with a stick, and the tambora drum are essential to the rhythm.

A Step on Each Beat.

The drum accents the first beat of each bar, and dancers take a step on each beat.

Currently, merengue-mad Dominicans are sharpening their footwork at regional festivals for the Trujillo dance-off competition to be held next September.

But for the younger folk, there's an added incentive in Dominican lore, romance is a happy corollary of the merengue.

World Telegram & Sun P.19

49c(1)(a)

Tue 6-21-55

New York

Dominican high school students, among the best merengue dancers in the country, show basic steps of the dance that is catching on in the U.S.

49c(1)(a) 1955

Half-Pint Dancer Has Real Stardom Potential

Defender Chicago, Ill.

~~Sat.~~ 3-12-55

Ellington, Horne And Others Laud Youthful Artist

P. 6

By ALFRED DUCKETT

The cutest little theatrical trick we have set eyes upon since Sugar Chile Robinson laid hands on a keyboard is Little Jimmie Hunter, an infectious bundle of dancing joy. This nine-year-old phenomenon will be remembered as the tyke who had the temerity to issue a written challenge to a dancing bout with Sugar Ray Robinson — and who was invited by the ex-champ to share the stage with him at Du Sable High Auditorium.

Jimmy Tyrone Hunter's winning smile and dancing feet have livened dozens of local charity shows and benefit affairs. He has won the plaudits of such show-wise folk as singer Lena Horne, maestro Count Basie, quintet leader Billy Ward and producer Clarence Robinson.

Little Jimmie, a highly intelligent, thoroughly manly youngster, is the son of body and fender shop operator Jimmy Hunter and attractive housewife Mary Hunter of 1855 West Washbourne. He is a product of Sammy Dyer's School of Dancing.

The youngster first put on dancing shoes when Carol Anthony, an ex-chorine and friend of his mother's, insisted that something be done about him. He was six years old and insisted on dancing all around the house, imitating steps he'd seen and inventing a few of his own. Miss Anthony contacted Dyer and the veteran dancing master became interested in Jimmy, began giving him instructions.

Jimmy has appeared in a revue at the Hinsdale Golf and Country Club, in several shows at Club DeLisa, benefits at the Hines hospital and Regal Theatre and on programs with Mary Hartline and Two-Ton Baker. When citizens of Chicago turned out in large numbers to honor Sammy Dyer at DeLisa, Jimmy was on hand to make his contribution. None of the performers were paid that night but when Jimmy came off the stage, patrons filled his pockets with thirty dollars in coins and bills.

SOUGHT BY DUKE

That was the closest Jimmy came to a professional engagement. He missed his big chance by a hair when Duke Ellington attempted unsuccessfully to work him into a week's engagement at the Regal Theatre which the Duke was headlining. Ellington heard of the sensation Jimmy caused at DuSable when he amazed Sugar Ray with his dancing after writing a boyish note to the champ challenging the latter to a contest. The applause Jimmy received from the audience was more tremendous than that accorded Robinson.

One of the greatest thrills Jimmy experienced was his appearance on the show at the Joint Negro Appeal Lena Horne Ball. When he asked Miss Horne for an autograph, the star told him she had heard what a hit he was on the show, was sorry she had missed his act and was certain that he is "a brave little boy." Then she put her arms around Jimmy and asked photographers to take her picture with the nine-year-old performer.

LITTLE JIMMIE HUNTER makes rare appearance in public as star at formal dances. Here he is shown entertaining society with his so-different routine.

At the same affair, Producer Clarence Robinson, now masterminding shows at Las Vegas' Mouline Rouge, predicted big things for littler Mr. Hunter.

TALENT IN FAMILY

Talent, it seems, runs in the Hunter family. Jimmy has an aunt who danced professionally His eleven-year-old brother, LaMorris, is working out his own destiny on a tenor sax.

A teevee enthusiast, Jimmy keeps his eyes glued on the set in his home, especially when dancers are in front of the cameras. His idols are the Step Brothers. practising routines or attending school or dancing classes, Jimmy is playing football. He smilingly admits getting carried away with the pigskin recently and running into a basketball pole in the gymnasium at St. Charles Burmell School. He is in the fourth grade.

He's a sophisticated little fellow and impresses people with his perfect manners and a real wonderful smile. Thanks to the efforts of his mother, who unabashedly thinks he is wonderful, Jimmy is a natty little dresser, wears his clothes with all the savoir faire of a Broadway matinee idol.

Sat. 3-12-55 P. 6

Mrs. Hunter gets that hopeful look in her eyes when she talks about Jimmy making progress in show business.

Why does he want to be a dancer? Jimmy's reply is simple and logical. "I just like to dance. It's lots of fun," he explains.

Jimmy and his proud dad are buddies, attend baseball games every Sunday afternoon.

Don't be surprised if you see this youngster suddenly become an important child star. He seems to have everything it takes.

WHEN BEAUTEOUS and talented Lena Horne appeared in Chicago recently her most important visitor was little Jimmie Hunter, whom she admires very much. "Kid's going places" Miss Horne told listeners during her engagement at Chicago's Chez Paree. And wouldn't you like to be Jimmie in this photo?

Chicago Defender
Chicago, Ill.
Sat. 3-12-55

MRS. MARY HUNTER, mother of dancing Jimmie, is combination teacher and fan to her son as he practices hoofing at home. Here she is shown observing Jimmie's attempt to explain a new step he has just demonstrated.

Talented dancers stand out in New York 'Festival'

Afro-American Sat. 5-28-55

4-2-(11a)

NEW YORK (ANP) —Several colored dancing stars were standouts in the B. de Rotschild Foundation's presentation of American Dance which closed last week at ANTA Theatre.

The major star in the group dancing in two companies is Philadelphia's Mary Hinkson. The University of Wisconsin graduate and former instructor of dance at New York University, is a member of the John Butler Dance Theatre and the Martha Graham Company.

Janet Collins, formerly of the Metropolitan Opera Company received the greatest ovation of any of the participants.

* * *

IN ALL, the dance group presented 18 first performances of new works, five important revivals and 15 standard works.

Miss Collins was seen to excellent advantage in her choreography and dancing of two Negro spirituals, "Nobody Knows the Trouble I've Seen," and "Didn't My Lord Deliver Daniel," and Rondo from Eine Kleine Nachtmusik." The danseuse premiered for the first time her "Bird of Paradise."

* * *

MATT TURNEY of the Martha Graham Company, Arthur Mitchell of John Butler, Dance Theatre and Donald McKayle (who was loaned through courtesy of "House of Flowers,") of Anna Sokolow Company all made their significant contributions to the form of contemporary dance to sell - out audiences during the series.

The highly interracial and international aspects of the dance, understandable in all tongues, made American Dance at ANTA Theatre one of the most talked about and well attended series featured on Broadway in some time.

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pantomime roles won by young actress

Afro American
Baltimore Md.

NEW YORK (ANP) Remember the name Diana Sand? There's a budding dramatic star who is going to get a big break one of these days.

Twenty -year - old Diana is leading lady with the Pantomine Art Theater directed by Lionel Shepard. The company staged its first big production last week at Carnegie Hall chamber with Diana having the lead in two big productions and supporting the leads in four others.

Sat. 7-2-55

PANTOMINE is unusual in that no words are spoken by the performers — a narrator gives the action in some playlets. However, in an original by Miss Sands, there is no need for narration.

...

A good house saw the production. Most of the skits were modern adaptations. One of the first presentations was by Leo Rauch, "The Last Flower" by James Thurber - a solo presentation.

49c(1)(a) 1955

IRA ALDRIDGE

Europe Honors Late Ira Aldridge Exponent of Shakesperaean Plays

Defender P. 6 Chicago, Ill.

Sat 9-3-55

By EDWARD SCOBIE

LONDON—Recently, the London members of the newly-formed Ira Aldridge Society met at the St. Johnswood mansion of the President of the society, film and television director Herbert Marshall, to commemorate, the anniversary of the birth on July 24, 1807, of actor, Ira Frederick Aldridge, known as The African Roscius, and the first colored tragedian to win fame for his portrayal of Othello.

Among those present at this inaugural meeting were His Excellency the Haitian Ambassador, singer-actor Edric Connor now appearing in The Jazz Train, Jamaican baritone Uriel Porter also from Jazz Train, and Miss Mildred Stock, New York writer, who for the past five months has been in England doing research on the life of Ira Aldridge. It was through the tremendous enthusiasm of Miss Stock that the London branch of The Ira Aldridge Society was started. Already, a similar organization, founded by Mildred Stock, has been functioning in America. Members include Frank Silvera, Earle Hyman, Frederick O'Neal, and Australian writer Owen Mortimer.

West Indian journalist Jan Carew, a member of The Ira Aldridge Society, explained to the gathering, the objects of the organization-to encourage Negro actors and actresses to follow in the footsteps of this great pioneering actor by offering grants and scholarships; to fight against racial discrimination in the theatre so that Negroes with talent will not be typed; to preserve the name of Ira Aldridge and place it alongside that of Garrick, Kean, Macready, and Irving, in theatrical history.

Other members of the society who were present were writer Edward Scobie, BBC broadcaster John Akar from Sierra Leone, and playwright Aaron Cole, also from Sierra Leone, West Africa. A message of welcome was read from Ira Aldridge's only living daughter 89-year-old Amanda, who was indisposed and could not attend.

49c(1)(a) 1955 PEARL BAILEY

49 c(1)(a)

Call 1/18 [illegible]

TO MODEL FOR POLIO FUND.—Pearl Bailey, star of "House of Flowers," will be one of the celebrities to appear in the 11th annual March of Dimes Fashion Show at the Waldor hotel Feb. 1. It will be a premiere the world's leading designers.

Jo Baker's $400,000 Suit Against Walter Winchell Tossed Out

Defender p. 19
Chicago, Ill
Sat. 8-6-55

NEW YORK — (ANP) — Judge John C. Knox has dismissed a $400,000 damage suit against columist Walter Winchell brought by entertainer Josephine Baker.

Knox dismissed the suit against Winchell, the Heart Corp., and King Features Syndicate after Miss Baker's attorneys failed to file the required petitions by June 30.

49
(1)(a)

The suit was filed in 1951 after an incident at the Stork club in New York, in which Miss Baker said she had been subjected to discourteous treatment. Winchell, who was present in the club at the time of the incident, wrote in his column that Miss Baker was at fault in the disturbance.

Miss Baker, who became a French citizen shortly after World War I, charged that Winchell attacked "maliciously, wantonly, and recklessly printed and published" degrading remarks about her.

She also claimed that he embarked upon a public campaign to "vilify, libel and damage" her reputation.

Europe Has A Say About Jo Baker Who Faces Problems In The USA

Defender Chicago, Ill, Sat. 9-3-55
p. 7

By EDWARD SCOBIE

LONDON—Legion are the stories, some flecked with fantasy, but all interesting, that have been recounted about the Negro laundry-worker from St. Louis, Missouri, who set the world of Europe aflame in the years between the two world wars with her sensational Banana dance. True or false, we have heard of the time when bejewelled, panther-furred, attractive Josephine Baker made passers-by gape in a sort of scared surprise at the leopard which she was leading down the Champs Elysees on a leash.

49c(1)

However, never before have incidents of her early life in show-business with Paul Derval, manager of the Folies Bergere in Paris, been widely published in newspapers. To begin with, from the very first time that Monsieur Paul Derval set eyes on the young Josephine Baker with the figure of a Greek Goddess, he asked her to star in his next Folies Bergere revue. The show was ready to open and lo and behold Derval discovered that his star attraction had scampered off to Berlin to appear in several shows. When he sent his agent Monsieur Lorett to coax her back to Paris, Jo Baker asked for $100 extra for every performance. Derval agreed, and she returned. Said Monsieur Derval: "She was worth the gamble because Jo was an immediate success. What a personality, she was oozing with what you call ooh-la-la."

Throughout her career, Josephine Baker has always shown a dislike for going to the costume makers for fitings. One day in a hurry to get the business of trying on costumes over few in to the costumiers peeling of her fur coat. All she had underneath was a flimsy, seductive night-dress.

Jo Baker has always loved animals and so it was not surprising to see her walking in to the theatre one night with a hungry-looking dog The following night another dog was added. By the end of the week there were two cats, a rabbit. a parrot, a goat, and a snake added to La Baker's menagerie. Although dogs or other dumb friends were not allowed backstage yet Monsieur Derval did not complain, because the fascinating colored star was then the rage of all France.

Another of Miss Baker's idiosyncrasies was that of rushing to the theatre with but minutes to spare before she was due to go 'on stage'. She would burst open the stage door, fling off her hat, shimmy out of her dress, and garbed only in brief panties and bra, she would wiggle into her dressing-room leaving a clutter of chic apparel in her wake. Needless to say, she would walk on stage, ice-cool and collected. In people of great talent such traits are accepted and looked upon as essential links which go to make a star personality. Those little tit-bits have only added to the flamboyant charm of the golden-brown charmer who started out in life washing clothes in a St. Louis laundry.

Time seems to have mellowed her, somewhat. She carries her maturity with ease, elegance and philanthropic respectability. Yet, the keen edges of youth have not been entirely rubbed out. There is still fire a-plenty in LaBaker.

Herald Tribune P. 13

Associated Press

Josephine Baker waving from a plane at Idlewild before leaving for Mexico City yesterday. The singer, who arrived from Paris, was held four hours between planes by immigration officials.

New York [illegible]

Detained 4 Hours at Idlewild

Immigration agents detained entertainer Josephine Baker yesterday without explanation for about four hours at Idlewild Airport.

Herald Tribune [illegible]

Miss Baker arrived from Paris at 8 a. m. enroute to Mexico City. She was taken to the "hold" room despite the fact that as a French national she had a visa that normally is considered valid for entrance to the United States. No explanation was given by Immigration Department or airline spokesmen. She left for Mexico City at 12:15 p. m.

P. 13 New York

Jo Baker to retire, raise seven children

Afro-American P. 7

Singer to devote time to rearing adopted kids

PARIS — Josphine Baker is planning to retire from the theatre.

Baltimore Md.

The internationally - famous singer-dancer who performed for millions of Parisians between twc world wars, will quit the footlights in favor of a career as a mother to seven children whom she and her husband orchestra leader, Joe Bouillan, have acquired through adoption.

Each of the seven youngsters is of different race and religion. And it is the aim of Miss Baker and her wealthy mate to prove that people of all religions, races and colors can live together in brotherhood and harmony — if they are brought up in the proper environment.

She believes that if each respects the other's religion, there can be no conflict.

THE WORLD-FAMOUS entertainer announced her retirement plans just before leaving here last week for a three-month tour of Central and South America.

Sat 2-12-55

Miss Baker agreed to make ~~this last~~ tour because of two of her adopted children. She will bring back from Peru 5-month-old Emmanauelo and from Dakar, Sengal, 7-month-old Ganabou.

They will join Ako, 2½, a Japanese; Teyuro, 1½, a Korean; Jarry, 1, a Finn; Jean Claude, 8 months, a French boy, and Moses 3 months, a French-born Jew.

All these are already enjoying good air and latest nursery conveniences at her estate.

* * *

FOR SEVERAL years Miss Baker has been in touch with orphan welfare organizations and laywers all over the world. The greatest difficulty she encountered was in selecting a Jewish baby. She wanted a real Israeli and went to Israel personally last fall to find one.

Her choice fell on a charming dark-haired vigorous baby named Moses. But the Jewish authories said "nothing doing" when she wanted to take him to France.

"Our land is a land of immigration. We are not going to facilitate any new dispersion of our sons. We need every baby born in Israel and more."

Back in France Miss Baker asked Jewish organizations to help. Another little Moses, as lovely as his kinsman is Israel, was promptly found.

THE FORMER dancer, who was a heroine in the French resistance during the war, does not pretend that she has invented or is teaching any new method of child education or of social understanding.

She says simuly that her adopted babies are the little heroes of one experiment that may succeed or fail

But even if it fails she says these children will have been given every opportunity for happiness.

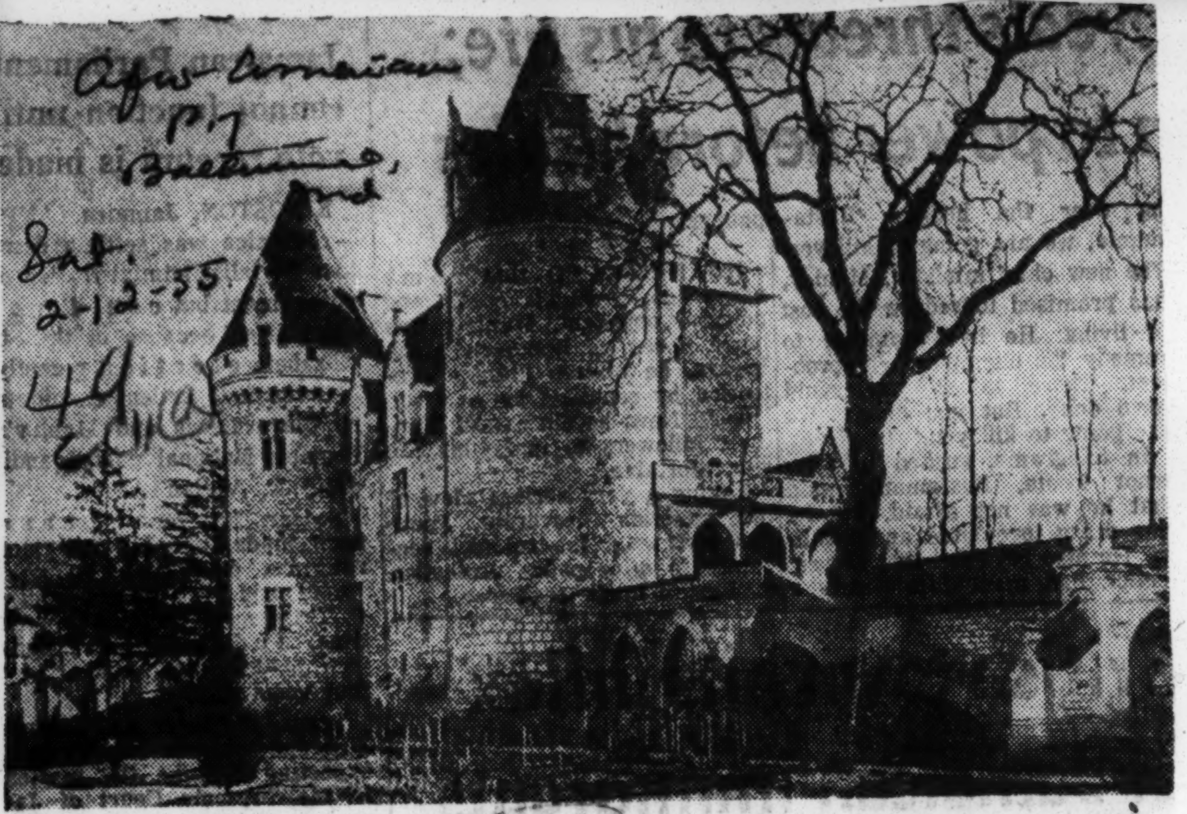
The basis of each child's education will be his own religion. Josephine has a full list of teachers of every faith represented in her international "collection"— Buddhist, Protestant, Moslem, Catholic and Jewish. They all have volunteered for the experiment.

THERE WILL be no school attendance for the children but only home instruction (each child will be taught in his own language plus French and English) until he has reached 10.

At 10 each child will go back to his native country for a four year readjustment period with his own countrymen in his own native surroundings. At 14 he will come back "home" and will then decide whether he wants to stay here in France or return to his native country.

The Bouillons own a 560-acre estate, known as Chateau des Mirandes, in Southwest France. The residence is a 25-room, 14th century castle situated in the center of the huge tract.

JOSEPHINE BAKER



Afro-American
p. 7
Baltimore, Md.
Sat.
2-12-55
49

FRENCH CASTLE — Estate of Jo Baker and husband where star will retire and raise seven kids.

Notes From Mexico

By EARL J. MORRIS

Call
Jan 30 '55
p. 9

Jo Baker Leaves Mexico Ageg

MEXICO.—(ANP)— The romantically fabulous Josephine Baker, the bewitchingly beautiful brown-skinned darling of Paris, the amazing ambassador of good-will for persons of African descent, captivated the hearts of the people of Guadalupe, city of the Brownskinned Virgin, during her recent triumphant visit.

"Que mujer!" (What a woman). This exclamation of admiration was upon the lips of everyone. The distinguished, dazzling darling of dark-skinned people is now one of the sweethearts of the Aztecans. Que mujer! (What a woman.)

The great Josefina magnificently enchanted the people of this cosmopolitan city where she performed at a benefit for orphan children. The event was one of the social highlights of Mexico. The affair was attended by socially prominent Mexicans and French. Sergie Roux, consul general of France, and the entire staff of the French Embassy were present to pay tribute to the talents of the great lady from France.

Kansas City, Mo.

Adieu From Capital

Miss Baker chose the capital of the Azetc nation to bid "adieu" to the entertainment world. For 10 days she played to SRO (standing room only) crowds at the Iris theatre. For 10 days the audiences thrilled to the linguistic ability of the St. Louis-born entertainer, who could switch from Spanish to French to English and to Italian with ease. They marveled at her ability to speak the Spanish of the Cubans, Argentinians and Mexicans.

But above all, they liked her "down to earth" manner of speaking to them. The rank and file loved her because she was graciously and understandingly human. Although she has walked and talked with the high and mighty of nations, she always seems to be part and parcel of the humble, the low and the poor.

The Mexican people are perhaps one of the most polite in the world. The announced retirement of Josephine Baker saddened many, many hearts. Some of them silently appealed to La Baker not to abandon her courageous crusade. They wanted this remarkable woman to speak for them, to make articulate their inherent desires for a brotherhood of all men. The singer-dancer knew what was in their hearts, when they said, "Que le vaya muy bien." ("That all goes well with you.")

Fights With Her Voice

Felipe Morales, columnist for Novedades, a large Mexico City newspaper, devoted one of his recent columns to Miss Baker. In praising her, he said in part:

"Wife of Cain, daughter-in-law of Noah, from which descended the Arabs, Ethiopians and Africans ebony Venus in whose arms Paris slept in the post war days of 1918.

". . . Josephine Baker is the recovery of a race, the sweetheart of Abraham Lincoln who fought against racial discrimination . . . Josephine Baker, garbed in only a belt of bananas about her waist, with the songs of Africa as her defense, she conquered Paris like Napoleon's Josephine . . .

"She sings on the stages of the world the ballads of the Towers of Babel, the songs of brotherhood, the songs of the jungles . . . songs of love with burning speeches for racial justice, she is the new Monja Alferez, who fights with her voice the right of birth and universal human harmony."

Jo Baker Charges 'Cold War' Keeps Her From Working U. S. Theaters

Defender p. 8 Chicago Ill.
Sat. 7-30-55

49

LOS ANGELES — Josephine Baker, for years the toast of several continents, is due to make a tour of the nation this fall but there is a barrier or two which the famous French star considers both personal and unwarranted.

The barriers which Miss Baker says threatens to keep her from gainful employment was set up by some metropolitan-columnists who have become self-appointed censors of her U. S. appearances and without due cause. Even though she does not mention Walter Winchell by name it is evident from past utterances and legal threats that the Broadway columnist is the one she figures most responsible for putting her on, may be yes, perhaps no, booking plan in clubs theatres and films.

In answer to questions about attempts to bar her from U. S. A. Miss Baker points to the fact that she has been cleared and okayed by both governments, France and the U. S. through their justice departments and Consulat Generale offices. She also reminds her listeners of the fact that she has been thoroughly investigated by the justice departments and her record is above attack. She, however, points to the cold war being waged aganst her through metropolitan press as a personal attack not based on fact. All this, she says, stems from her fight over allegedly being refused service in New York's Stork Club, the Sherman Billingley nightery.

Miss Baker, through her officia mouthpiece and public relation department had this to say in a release sent out under her signature Quote:

"The International Union o Child Welfare recently honored her as "The Mother of the World, 295 tthis being a non-political organization. She was given this award for her great humanitarian efforts, and her ideal in adopting eight babies from the four corners of the universe as symbol of democracy. Proving that all races of mankind can live in harmony and brotherhood.

"Night club and theatre operators who booked Miss Baker on her last tour and reaped thousands of dollars, refuse to even answer when written or telephoned regarding hiring her. Some say they do not wish to arouse the ire of a Broadway columnist; others say she is anti-semitic and anti-Negro, which is a pack of falshoods.

Operator of a theatre in NYC told her that he made money with the Baker show, but he consulted the Negro Actors Guild and they urged him not to hire her. He further stated in his letter that she caused him problems. Hank Greenspun, Editor of the Las Vegas Sun is against her for trying to break down racial barriers in the Nevada city."

MISS BAKER, in her attempt to prove peoples of different races, religions and colors can live together in peace has adopted eight children from as many countries whom she "mothers" on her huge estate in France. Here the youngsters are shown being tendered by, extreme right, a governess, employed by Josephine.

Louise Beavers Plans Stage Debut After Film Career

BY ALICE A. DUNNIGAN

Wash [illegible]

49c(1)(a)

[illegible] 3/5/55

[illegible]

WASHINGTON —(ANP)— Louise Beavers, who skyrocked to fame when she starred in the movie 'Imitations of life," is now looking forward to hitting Broadway in "Rock Beneath."

Talking with a few women of the press at the home of Mrs. Jean Clore Jones, Saturday, Miss Beavers briefly outlined her activities in the field of entertainment.

She has served in almost every media of the entertainment world, she said, including screen, radio and television, but she has not yet participated in a stage play. That is why she is seriously anticipating accepting the offer recently made to her from New York to do a role in this story of a grandmother and her 21 year-old grandson.

It is the ambition of every actor or actress, she said. "to someday hit Broadway."

Miss Beavers has recently given up her own radio show to tour the country with Mae West in skits taken from "Dimond Lil." Among the cities included in their tour are Las Vagas, Boston, New York City, Miami,. Washington, Chicago, Philadelphia and San Francisco.

The show which includes only the two women and 19 men is the only one of its kind, said Miss Beavers. Not often do we see night club shows designed to appeal to women, usually it's the other way around. Usually such shows are composed of beautiful girls with glamorous gowns aimed to satisfy the whims of men.

She recalled that she had done several pictures with Miss West including, "She Done Him Wrong" and "I'm No Angel." She said she couldn't remember all of the pictures which she had appeared in because she has been in the business now for nearly 27 years.

She did remember among her early pictures "Glad Rag Doll" and 42nd Street." She had the great good fortune, she said, of being in the first talking picture with Mary Pickford called "Coquette."

The crash came in the motion picture industry back in the early 30s but she kept plodding along until '34 when she did "Imitations" for Universal.

Her latest picture was "Never Wave at a WAC" made in 1952 with Roselyn Russel from 1951 to 1953 she did the 'Beulah" TV show. Last year she played in the "Make Room for Daddy" TV show with Danny Thomas.

When asked how she happened to get into pictures, she hesitated for a moment then with a smile replied, "I never like to tell the press how I crashed into pictures. It sounds so fantastic that it is almost unbelievable. It is certainly not something I was seeking for. It is just something that came to me.

Then she told how she was one of the 16 girls selected by Mrs. A. C. Bilbrew to begin training for a young women show back in LA. After the show she was told by someone that she had talent and should consider getting into the movies.

This was in the days of silent pictures and few, if any, Negroes were given important roles in the movies. She was told that the motion picture industry would soon be revolutioniztd and there would be talking pictures and Negroes would be given some major parts.

She wasn't very enthusiastic, she said, because she just couldn't conceive of talking pictures. But about three days later she got a call from Universal studio to do a 'bit" in a picture. From that time she was given small parts here and a small part there. In 1928 she signed a contract with Warner Brothers and remained with them until 1934 when she went back to Universal to do 'Imitation of Life."

In addition to her theatrical work Miss Beavers is active in civic and political life of her community. She is a life member of the National Council of Negro Women and a member of one of the oldest state chartered clubs in Los Angeles called the "13 Aaids."

Louise Beavers, TV And Film Star Turns To Broadway For Next Role

Defender Sat. 3-19-55 P. 7 Chicago, Ill.

By ETHEL PAYNE

WASHINGTON, D. C. — Saturday was a gloomy day but Louise Beavers made it seem like California sunshine when she held an informal press party with the ladies. Everybody sat back and relaxed and just let her reminisce about her 27 years in show business.

As interviews go, it was one of the easiest I've ever experienced because Miss Beavers is such a warm subject. A very intelligent and charming woman, conversation flows smoothly from her and she fills in so much of detail that it is hardly necessary to shoot searching questions.

TV's "Beulah" was in town for a personal appearance with Mae West. Incidentally, she and Mae are the only women in the cast. There are 19 male performers. As she laughingly explained, "This is a show to satisfy women. Each of the men holds some kind of medal for male appeal — you know muscles and glamor."

Born in Cincinnati, the star of the immortal "Imitation of Life" — she says she considers this the only real picture she ever made— Miss Beavers has lived in Los Angeles since she was 11 years old.

How did she get started in show business? Well, this is her story in her own words: I guess I was like most young girls, movie struck. One day A. C. Bilbrew, a woman in L. A. got a group of 16 girls together to train. I could really sing then and I was not as heavy as I am now. A friend of mine who heard me said 'Louise, you should really do something with your voice. Three days later, I got a call to come to the Universal studios to do a bit part in a picture with Anna Mae Wong.

"The day Herbert Hoover was elected president in 1928, I signed my first contract with Warner Brothers. This was the first talkie and it was with Dolores Costello in "Glad Rag Doll." Then I had parts in Gold Diggers of Broadway with Beebe Daniels and I was with Mary Pickford when she cut off her curls in Coquette.

After that came the crash of 1929 and everybody was cut off except big name stars. I didn't work any more in pictures until 1934 when Universal sent for me to play the lead in "Imitation of Life" with Claudette Colbert. Fanny Hurst, the author of the book, named this as one of her two best books. She said she had written it with me in mind. A few years ago, Miss Hurst started writing another book built around me.

She sent me the first five pages in which she said, "I had to have you die in the beginning." She never completed the manuscript because she said she just couldn't get into it any further."

"Well, I did 'Mr. Blanding Builds His Dream House,' in 1947 an then 'Good Sam' with Gary Cooper and Anne Sheridan. My last commercial picture was made in 1952. It was 'Never Wave at a WAC.' "

In private life, Louise is Mrs. Leroy Moore. her handsome husband who hails from Dallas, Texas and who travels with her fondly calls her "Sweet Mama." Wistfully, she told us she has no close relatives. She was an only child. Perhaps this is the reason she is so kind and generous. She didn't tell us, but her hostess, Mrs. Jean Clore Jones with whom she stopped said she had seen a small boy on the street the day before with the toes of his shoe out and had immediately taken him to get a new pair.

Last year before she began her present tour with Mae West which Danny Kaye on the TV show, "Make Room for Danny." She also had her own 15 minute nightly radio show in Santa Monica, Cal.

Of all the entertainment mediums, she thinks TV is the hardest because it is so fast-paced and gruelling. She let us in on a backstage secret. It takes three days to present a half hour TV show working at rehearsals from 8:30 in the morning until 6:30 in the evening with only a short break for lunch.

Dorothy Dandridge is sure of at least one vote for her nomination for this year's Oscar. "I'm sending in my absentee ballot," Louise said. "I think it's simply terrific that she's been named and I hope she gets it. It's about time for another Negro to win."

Louise revealed that she had been offered a play on Broadway for next winter, called "Rock Beneath." "It's not a comedy as has been reported," she said. "It's far from it. It's a very touching tragedy of a grandmother and her 21 year-old grandson." She says she hasn't decided yet whether she'll do it.

Forgot to mention of all things the Beulah shows. The programs you see now are a play back of films taken in 1953. She moved into the spot in 1951 after the death of the late Hattie McDaniels. Towards the end of the interview, her hostess came and whispered a message to her. She smiled broadly and got up graciously asking to be excused. An old friend it seems had just arrived back in town from a tour of the Caribbeans and learning that she was in town wanted expecially to see her.

The friend, Richard M. Nixon, now vice-president of the United States whose first campaign for public office was launched in Louise's Los Angeles home years ago with Irene Dunne as co-sponsor. Said Louise beaming, "I'm not really partisan in my politics, but I'm for Dick Nixon all the way."

IN BETWEEN SHOWS with Mae West at Washington's Club Casino last week, Movie TV Actress Louise Beavers relaxes with her hostess, Mrs. Jean Clore Jones and the pet canary. Miss Beavers will do Philadelphia, San Francisco and Pittsburgh on the present run. She said she liked the stay best at Chicago's Chez Paree because the audiences were so receptive and the town was so big and warm.

49c(1)(a) 1955

HARRY BELAFONTE

Negro Star Comes Up With Answer

Post Herald

P. 24

BY FAYE EMERSON

Harry Belafonte, who was seen ~~last evening~~ on CBS' "3 for Tonight," captured the critics completely in a great personal triumph when this "diversion in song and dance" opened on Broadway.

Birmingham, Ala.

They acclaimed his magnificent artistry and predicted almost to a man that a great new star had risen on the American scene. All this, the critics said—but there is one thing they forgot to mention. And that is that Harry Belafonte possesses, in addition to his talent and extraordinary good looks, an alive and seeking mind.

EMERSON

I had a long chat with him the other day about television. I was rather surprised to find that he has grave doubts about his place in this medium.

Harry had been offered a series of his own. This is not particularly startling when you consider his talent. But it is highly unusual when you consider that Harry Belafonte is a Negro, because no matter what anyone tells you there is a definite color line drawn in television.

There has been no major series starring a Negro. (You cannot count, of course, "Amos 'n' Andy.")

Thurs. 6-23-55

Harry, a proud and sensitive man, realized that here was a tremendous opportunity to break down some of the barriers that have confronted Negro talent. Then he put that good mind of his to work on the whole problem and came up with his answer.

"I simply could not sustain a series of that kind where I would be responsible for the major part of a show each week," he said. "I am not a popular singer of songs in the usual sense.

"I search long and hard for the material I feel is right for me, and then, as any creative artist does, I dig and probe. I try to get right on the inside of it until it becomes uniquely my own.

"This would be impossible under the heavy pressure of a weekly schedule. The shows might be good for the first three or four weeks, but after that they would be bound to deteriorate. And then I would not do good for the Negro artist, but harm instead.

"I decided, therefore, to limit my television work to occasional guest appearances and special shows, such as '3 for Tonight.'"

Harry has a show, however, that he would like to do on television, and I think it's spectacular in every sense of the word. He would like to present on one of the networks' regularly scheduled series of spectaculars, a show depicting the history of the Negro in America. It would combine drama and music—a kind of super-documentary with entertainment value. He is convinced, and so am I, that every major Negro star would fight for the opportunity to participate in it.

I asked him how he thought the networks would feel about this.

"I thinks the networks' timidity about using Negroes on television, because of their fear of losing the Southern market, is not only not valid but is stupid," he said.

"I do not believe that Southerners will quit buying soap or automobiles because Negroes appear on their screens."

I agree with Mr. Belafonte completely, and I hope that one of the networks will seize this opportunity to practice the tolerance they so piously profess.

Belafonte first Negro starred at Palmer House

Tribune

CHICAGO — Harry Belafonte added to an already impressive list of precedents last week as the first Negro to be starred in the Empire Room of the Palmer House.

Fri. 11-25-55

Fresh from New York's Waldorf-Astoria, the slim, folk-singer shattered a 28-year precedent when he opened in the black, green and gold opulence of what is considered one of the top rooms in the nation.

P. 17

On only one occasion during that period has a Negro act played the Palmer House, and it was for one night only. During a Dorothy Shay engagement, when the singer took ill, the Mills Brothers filled in.

Belafonte is booked into the Empire Room for a six-week run.

Dec. 20, Belafonte will be the first starring act at Miami Beach's new hotel, the Eden Roc.

49c(1)(a) 1955

CAB CALLOWAY

49c1(a)

Courier

3-1

Pittsb

Main a la Main—Cab Calloway, representing the European tour of "Porgy and Bess," greets the new French Ambassador, M. Couve de Murville, at the "Salute to France" dinner held recently at the Waldorf-Astoria. Mrs. H. Alwyn Inness-Brown (left), vice chairman of the affair, and Mrs. Cab Calloway are the interested observers.

49c(1) (a) 1955 JOHNNY LEE CLAHOUN

Calhoun Of Amos 'n' Andy Show Stars In Coast Hit

Defender p. 6 Chicago Ill.

Sat. 11-5-55

HOLLYWOOD—Comedian Johnny Lee, "Calhoun" of the Amos 'N Andy show, stars in a new musical-variety show, "What's New." In addition to the veteran show features a cast of 26 performers in a live, fast moving onstage revue. Story spotlights the kind of performances responsible for making Negro talent outstanding in the American theatre.

49c(1)(a)

Co-starred with Lee are Mary Emma Watson, an up and coming comedienne remembered for her brilliant offerings at Ebony Showcase and on television; Bixie Crawford, recording artist and former Basie vocalist; and Dru Pegee. "Miss Recording Artist of 1955" from New York.

Also featured in the cast are dance interpreter Bobby Lee House of motion picture and television fame and the Sound Waves, a modern vocal group, whose credits include the Arthur Godfrey show, Milton Berle and several Paramount musical films.

"What's New" is produced by Bill Walker, member of the Screen Actor's Guild Board, staged by Archie Savage. Red Callender's orchestra furnishes the music with arrangements by Eddie Beal.

49c(1)(a)

49c(1)(a) 1955

JANET COLLINS

JANET COLLINS, dancer extraordinary who was first Sepian to crash the exclusive ranks of the Metropolitan Opera. Miss Collins appeared in several "operas" as dancing star.

Janet Collins To Give Dance Series In East

Defender
Sat. 9-24-55
P6

NEW YORK — (ANP) — Janet Collins, noted dancer, will give a professional course in dance at the Young Men's and Young Women's Hebrew Association, beginning October 5.

This course is designed for professional dancers and dance students who have had basic technical training in either ballet or modern dance. Purpose of the course is to enable dancers to enjoy the experience of dance movement with a comprehension of its form and content.

The anatomy of movement and its relationship to human body marks the beginning of the course. These movement studies equip the dancer with a working knowledge of his anatomy and the entire range of movement possible within the human body.

Chicago Ill

The course then advances into the expression of emotions and their relationship to movement, and, finally, develops into content and dance form.

Students of this class will form the nucleus of a performing company that will give laboratory performances at the Y under the direction of Miss Collins.

Janet Collins opens dance series in N.Y.

Afro American
Sat. 9-24-55
P.7

NEW YORK (ANP)— Janet Collins, noted dancer, will give a professional course in dance at the Young Men's and Young Women's Hebrew Association, beginning Oct. 5, This course will be given twice weekly, Wednesday and Friday. Both sessions are required.

Baltimore, Md.

This course is designed for professional dancers and dance students who have had basic technical training in either ballet or modern dance. Purpose of the course is to enable dancers to enjoy the experience of dance movement with a comprehension of its form and content.

* * *

THE ANATOMY of movement and its relationship to the human body marks the beginning of the course. These movement studies equip the dancer with a working knowledge of his anatomy and the entire range of movement possible within the human body.

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49c(1)(a) 1955

DOROTHY DANDRIDGE

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[illegible]-15-55

49c(1)(a)

AS TEMPESTUOUS DOROTHY DANDRIDGE opened the plush Empire Room of New York's Waldorf-Astoria Hotel this week a mild tempest was being kicked up in Hollywood over her next picture. Rating a nominee for one of the fabulous city's coveted Oscars for her work in "Carmen Jones," fans eagerly await the film studio's announcement for her succeeding screen vehicle. The Waldorf engagement puts Miss Dandridge in the Empire Room as a "first."

~~Was Truly~~ Great!

Courier

Dandridge Makes 'Em Love Her at Waldorf

Pittsburgh, Pa.

Sat. 4-23-55

P. 9

NEW YORK—Democracy, grace and beauty entered the Empire Room of the Waldorf Astoria last week when history was made with the presentation of Dorothy Dandridge in the star spotlight as the sole entertainer before a house full of people.

As if saving the best for the last, the Hilton-owned hotel is presenting Miss Dandridge as windup artist of what critics have termed an artistically successful season.

Beautiful of face and body and bountiful of song and talent, the Academy Award nominee was never seen at better advantage, Her performance was of a rare and delicate grace, and her fragile song presentations were velvety and earable to digest. We heard and looked upon her with great pride and boundless enjoyment.

From Winchell to Jose of Variety, Miss Dandridge was the rave of the week for her showing at the Waldorf. The main opinion shared by all that viewed her was that in these swanky environs she has arrived. Better yet, they like this writer, had the feeling that the marriage of Dandridge and the Waldorf was a perfect match.

To sum this up, we go to the writing of Jose who said among other adjectively pretty things: "The singer is able to get her sex appeal over easily. Some of her tunes are truly provocative and her incidental terping (dancing) is probably the most torrid item the Waldorf has had in years. She makes sex seem a lot of fun even on Park Avenue."—Izzy Rowe.

Dot Dandridge wins Locarno film award

Afro-American P. 7

Baltimore, Md.

HOLLYWOOD (ANP) — Dorothy Dandridge was voted the best actress of the year for her performance in "Carmen Jones" by the Locarne Film Festival, according to word received from Switzerland by her manager, Earl Mills.

Sat. 8-27-55

"Carmen Jones" received honors in the line-up of international films shown and prizes went to "Marty" and "Summertime," the two other American entries. Voted best actor was German star Koch Hooge.

It was Miss Dandridge's first European award as best actress. Although "Carmen Jones" was shown at the Cannes Festival recently, she was not included in the list of eligible actresses because of the non - competitive status of the musical.

DOT DANDRIDGE

Dot Dandridge Toast Of Brazil At Big Festival

Defender

Sat. 11-12-55

P. 6

RIO de JANEIRO — Dorothy Dandridge is guest of honor at a three-day charity festival for the benefit of Brazil's homeless and abandoned children.

The star flew to Brazil last Friday at the invitation of President Joao Cafe Filho; Oscar Orenstein, co-owner of the Copacabana Club in Rio de Janeiro and the publishers of O Globo, the newspaper sponsoring the charity fete.

Chicago, Ill.

During her stay in Brazil, Miss Dandridge will be the government's honored guest at a reception, a cocktail party a dinner assembling Latin-American officials, and at a charity card at Rio de Janeiro's race track. She was also in the audience for the opening of "Carmen Jones" Tuesday night at the Palacio Theater.

The singing star last visited Brazil in 1953, when she filled engagements at the Copacabana in Rio de Janeiro and at the Lord Hotel in Sao Paulo. She has been a reigning favorite in Brazil since that time.

Miss Dandridge returns to the United States November 11, to prepare for her four-week engagement at the Riviera hotel, s Vegas, beginning Nov. 23rd.

Music Fits Drama Snugly— Dandridge Is Full Of Fire

At Loew's State, a classic of quite a different sort is given a modern treatment of high-voltage intensity. It's the CinemaScope, DeLuxe color "Carmen Jones," a two-season Broadway hit by Oscar Hammerstein II. It's a rewriting of Bizet's opera "Carmen" to a World War II, Deep South locale with an all-Negro cast.

It is simply fascinating to see how closely the two stories parallel, and how snugly the "Carmen" music, exactly as written but with words revised to reflect the changed situation, fits the story of a sultry, hip-swinging, man-crazy parachute packer, a soldier guarding the installation, and a prizefighter who came along just in time to be the fickle wench's new love.

Dorothy Dandridge

Dorothy Dandridge is a wickedly suggestive Carmen Jones, with skin-tight red dress and sultry song (to the music of the "Habanera"), brazenly enticing GI Harry Belafonte. From then until the film's end, when she gets her eminently just desserts, this coffee-with-cream-colored Carmen plays the classic bad girl real gone good, with fire, passion and primitive emotion.

P. 10

49c(1)(a)

[illegible]

Sat 1-22-55

Dandridge Owns More Awards Than All Hollywood

Black Dispatch

P. 6 49c(1)(a)

Oklahoma City, Okla.

HOLLYWOOD, Calif. — (ANP) — A sepia star has this year received more citations and honors than any caucasian star this year. Coming as they have these honors are second only to the Academy Award in recognition of artistic talent.

49c(1)(a)

Sat 1-29-55

Although 20th Century-Fox's "Carmen Jones" is only now being given in its full national release, Dorothy Dandridge is the recipient of three top awards for her title role performance in the musical film.

Members of the San Francisco-Oakland Critics Circle voted the star the best actress of 1954 at their annual dinner on Dec. 31, according to notification received in Hollywood.

Black Dispatch

James Mason shared honors with Miss Dandridge in the California critics' selections by being named the best actor of the year for his perfarmance in Walt Disney's "20,000 Leagues Under the Sea."

49c(1)a

Film Daily, leading motion picture trade paper, informed the actress by telegram that she had been named as one of "Filmdom's Famous Fives" in its annual poll taken of leading movie reviewers and television-radio commentators. Other stars who polled top positions with Miss Dandridge are Robert Francis, Grace Kelly, Eva Marie Saint and Jack Lemmon.

Sat-1-29-55

The Hollywood Foreign Correspondents Association, which annually awards Colden Globe emblems to stars, also nominated her as the best actress appearing in a film musical in 1954.

Named for Oscar

Afro American

Baltimore, Md.

Sat 2-19-55

P. 1

HOLLYWOOD—Dorothy Dandridge, who played the lead role in the motion picture "Carmen Jones," was nominated for the top actress honor in the Academy Award nominations for 1954 Oscars Saturday night.

Miss Dandridge played "Carmen" in the movie with Harry Bellefonte in the male lead. Competing for the Oscar with Miss Dandridge will be Judy Garland, Audrey Hepburn, Grace Kelly, and Jane Wyman. Final Oscar winners will be announced on March 30.

Signed For 'King And I'

Iowa Bystander

Thur. 2-24-55

DOROTHY DANDRIDGE

Hollywood, Cal.—Dorothy Dandridge who signed a five year contract for one picture annually with Twentieth Century Fox, will have as her first assignment The role of number one wife with Yul Brynner and Deborah Kerr in "The King and I."

Des Moines Iowa

49c(1)(a)

Looking at Hollywood

Dorothy Dandridge to Be No. 1 Wife in Movie of 'King and I'

49c(1)(a)

BY HEDDA HOPPER

Tribune

Wed 2-23-55

P. 9

Chicago, Ill.

HOLLYWOOD, Feb. 22 — When Dorothy Dandridge signed a five year contract for one picture annually with Twentieth Century Fox I was curious as to what her first assignment would be. She's got a honey of a role. She plays the number one wife with Yul Brynner and Deborah Kerr in "The King and I." The same role Doretta Morrow played in the original company on Broadway Dorothy will do her own singing and dancing. There are many here who hope she gets the oscar for her performance in "Carmen Jones." . . . Inspirational is what I call Ralph Edwards' This Is Your Life show on Capt. Sam Magill, who with his platoon of 24 men brought in 20,000 German prisoners in one fell swoop during World War II. Sam was brought from Stuttgart, Germany, on the pretext that a studio was going to buy his life story; and what was just a ruse to fool Sam, will become a reality. Metro, Columbia, and Warners are bidding on Robert Hardy Andrews' "Tiger by the Tail," which tells the fabulous exploits of Capt. Sam [of Ashtabula, O.] and his men. . . . Sam lived at Andrews' house five days before the TV show, and Bob's two children, 10 and 8, should get a medal. They were in on the secret and kept Magill busy helping with their homework and playing with their dog. Col. Barney Oldfield, former Warner publicist, got Andrews interested in the story.

Dandridge to make $2,500 for 7 years

Afro-American

Baltimore Md

HOLLYWOOD, Calif. — Dorothy Dandridge, who has been nominated for the coveted Academy Award Oscar for her performance in "Carmen Jones" has just signed a seven-year new contract at a reportedly $2,500 a week.

49c(1)(a)

The contract is with Twentieth Century-Fox, the same studio which produced "Carmen."

Sat.

Under terms of the contract, announced by Darryl Zanuck, the studio's president, Miss Dandridge will be able to act for other studios.

3-26-55

INCLUDED AT Miss Dandridge's insistence are clauses that she will no longer be cast in all-colored films, such as "Carmen Jones," and that she will continue to enjoy top billing.

P1

Miss Dandridge is schedule to be in New York on March 30 for the Academy Award banquet and has accepted an invitation to appear on the Ed Sullivan "Toast of the Town" television show Sunday night, April 3.

44 c(1)(a)

DOROTHY DANDRIDGE

She gets new 7-year contract

Afro-American

49c(1)(a)

Miss Dandridge's next film roles are expected to be in "The King and I" and "The View of Pompeii's Head."

Baltimore, Md.

La Ronde

AMERICA'S MOST EXCITING SUPPER CLUB

Herald P 25 E Miami Fla.

Glamourous

DOROTHY DANDRIDGE

Thurs. 3-17-55

NICK PERITO, at the piano

AL BERNIE, *Ambassador of Laughs*

Val Olman and his orchestra

49c(1)(a)

Lecuona Cuban Boys featuring

Nelly Castell and Raul Martell

(2 shows nitely . . . Dinner Show at 9, Supper Show at 12)

RESERVATIONS

PHONE Andre . . . JE 8-8811

THE Fontainebleau

Dot Dandridge, Family Given Special Award

Defender

LOS ANGELES — (ANP) — Beautiful songstress Dorothy Dandridge lost her bid to become the first Negro to win a coveted Oscar for the best actress, but managed to share in another honor awarded to actors.

Sat. 4-9-55

49c(1)(a)

The glamorous Dorothy, along with Ruby Dandridge, her mother, and other members of the Dandridge family received an award from the Art Guild of Peoples Church of Christ.

Chicago Ill.

Dorothy Dandridge Gets Long-Term Hollywood Contract

49c(1)(a)

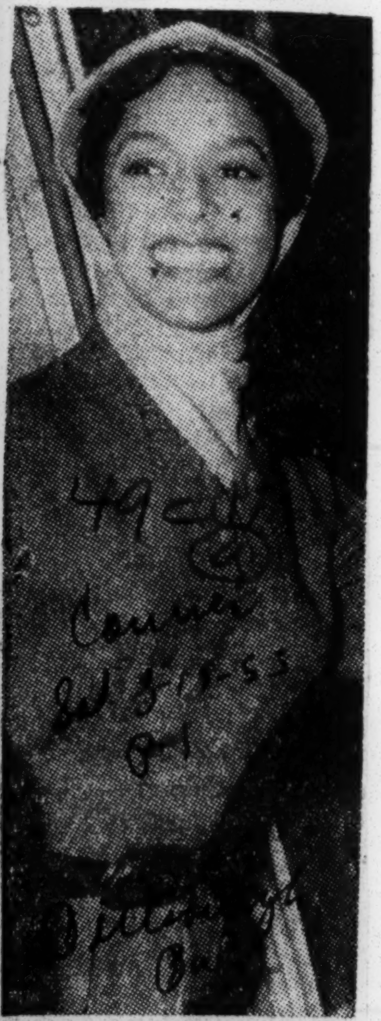
Sat 3-26-55

HOLLYWOOD— (ANP)—Dorothy Dandridge last week inked a contract with 20th Century Fox which puts her under the studio's wing for seven years.

The contract has been in the negotiating stage for over a month, but legal technicalities held up final confirmation.

Darryl Zanuck, 20th Century head, is reported as the man responsible for the Dandridge pact. Terms of the contract were not made public, but it is believed that the customary options are included and provision for renewal every six months.

Jackson, Miss.



49c(1)(a)

Courier

Sat 3-19-55

p-1

Pittsburgh Pa.

DOROTHY DANDRIDGE

Big Hike For Dotty

HOLLYWOOD—The much-discussed contract which Dorothy Dandridge signed with Darryl Zanuck of Twentieth Century-Fox just before the famous producer left for Europe, is a multiple contract for seven years, with star's privileges.

The salary, which Twentieth officials naturally are very secretive about, is reportedly $2,500 per week.

Under the terms of the contract, which specifies "with options," Dorothy could be loaned to other studios, however, she must have top billing in all films produced by Zanuck.

* * *

IT IS also agreed that Miss Dandridge will be cast in integrated roles, a variation from "Carmen Jones," wherein her fine acting brought a coveted Academy Award nomination.

Two coming films in which Miss Dandridge will probably appear are "The King and I," to be produced by Charles Barckett, and "The View of Pompeii's Head," with Philip Dunn as director.

After closing her Las Vegas engagement Sunday, Dorothy flies to New York for the Academy Award event on March 30, appears on "Toast of the Town" on April 3, and then opens at the Waldorf-Astoria on April 11.

— BIGGEST and the BEST —

Dandridge's Honors Without 'Oscar' No Surprise To Our Scribe Who Predicted Winner

49c(1)(a)

Says She Merited Citation: Thinks Awards Justified

Defender Sat 4-9-55

P. 6 Chicago

By GEORGE DANIELS

Hollywood's monguls of make-believe—the men and women who produce, direct, write and judge motion pictures and stars for their technical worth, finally achieved the goal on which the academy Awards set out to attain 27 years ago: to undesputably honor the best in motion pictures.

Few persons, if any can fully (or partially) critize the final selection of Oscar winners, from best actor and actress to film cutter and soundman.. The best pictures were named, the best performers honored.

Marlon Brando was 1954's top actor for his rough-house acting in "On the Waterfront," a 2-d black and white movie made in an era of Technicolor, 3-D, stereophonic sound, Cinemascope and large screen. Some say he should have won this award several years ago for "Streetcar Named Desire" or "Viva Zapata."

No one hardly expected Dorothy Dandridge to win an Oscar this year, although she was nominated for her sterling performance in "Carmen Jones."

Instead of Miss Dandridge, best actress accolades went to Grace Kelly, for her role as a drunkard's wife in "The Country Girl."

FOR BREAD AND BUTTER

One of Hollywood's finer points is that eventually a good but unheralded actor or actress who has consistently given high standard performances throughout the year will wind up with an Oscar—even though somewhat behind schedule.

Edmond O'Brien, considered one of Movieland's better bread and butter performers, walked-off with his Oscar award for best supporting actor:his winning role was as the high powered, fast talking press agent in "Barefoot Countessa."

There is little doubt, too, that newcomers to Hollywood stand good chances of grabbing some of the spotlight in their first picture or during their first good year. Eva Marie Saint is such an Example. Her first picture was opposite Marlon Brando in "On The Waterfront." And she was named best supporting actress for 1954.

Best song of the year, "Three Coins in the Fountain," from the picture by the same name. One of five songs nominated for an award, "Coins" was pushed hard by "High and Mighty.

TWO FOR WALT

Walt Disney got only two Oscars this year (he must be slupping) to bring his total number of Oscars won to 24. The two Oscars for 1954 were given for his "The Vanishing Prairie", named the best documentary feature, and "20,000 League Under the Sea," ther for art direction and color. for best special effects, and ano-

In all, "On The Waterfront" swept eight Oscars, tying "Gone With the Wind," the only other movie in Academy Awards history to win so many.

HERE THEY ARE

Best Actress: Grace Kelly
Best Actor: Marlon Brando
Best Picture: On the Waterfront
Supporting Actress: Eva Marie Saint
Supporting Actor: Edmond O'Brien
Best Song: Three Coins in the Fountain

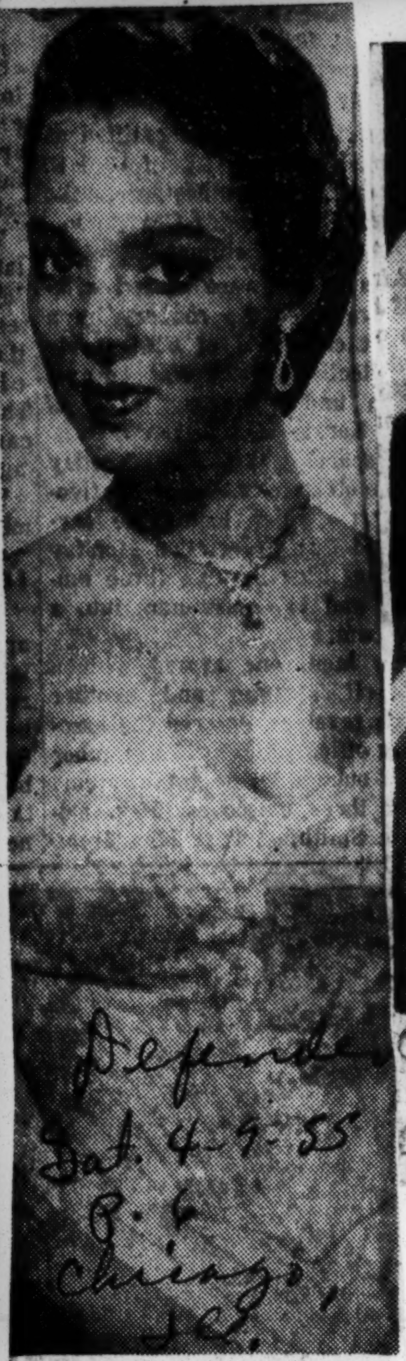
Grace Kelly's closest contender for the best actress award was probably Judy Garland, the sentimental favorite who staged a remarkable comback in "A Star is Born."

Of course, many believe Jane Wyman's performance in "Magnificent Obsession" was just as good or better.

In the case of Dorothy Dandridge, she was justly nominated for the best actress award some weeks ago, but there was no doubt that her performance in "Carmen Jones" was not on comparable standards with the winner's performance in her role. Next year, who can tell? If she gets the role, she could win.

WHAT ABOUT BOB?

For writing the best motion pic-



Defender
Sat. 4-9-55
P. 6
Chicago, Ill.

DOROTHY DANDRIDGE, whose great starring role in film "Carmen Jones" won her Academy Award nomination

Defender
Sat. 4-9-55 P. 1
Chicago

DOROTHY DANDRIDGE (left) is picture of loveliness as she attends Academy Award presentations at New York's Century Theatre. Though she did not win an Oscar for her great starring role in film "Carmen Jones," Dorothy still enjoyed a night of triumph. With her are her sister, Vivian, and manager, Earl Mills of California.

P. 1
Chicago
Ill.

THE GRACIOUS Dandridge steals the show at New York version of the Academy Award ceremonies though movie stars and celebrities were a dime a dozen. Here, the glamorous star pauses to give autographs before entering the NBC Century theatre, where the Academy Awards were presented before a glittering audience.

fender
4-9-55
1
Chicago,
Ill.

SUPERBLY GOWNED and sporting a Breath O' Spring mink stole, Dorothy Dandridge creates a sensation as she enters theatre for Academy Awards presentations in New York.

ture story of the year, "Broken Lance," Chicago's Phil Yordan won an Oscar, and reliable Eli Kazan was named best director. The picture: "On the Waterfront."

One man who some say should have an Oscar but wasn't even mentioned for an award, was Bob Hope, who has, year after year, acted as master of ceremonies for the awards presentation. Maybe someday Hollywood will establish another category to its list of technical divisions. to include comedians.

Sammy Davis, Jr., Wins Crash Damage Case

By the Associated Press

LOS ANGELES, Jan. 22.—A Federal court jury today cleared Sammy Davis, jr., of blame for a traffic accident in which the nightclub entertainer lost his left eye and Mrs. Bessie Roth, 70, Akron, Ohio, was injured.

The jury found in favor of Mr. Davis in a $75,000 damage suit brought by Mrs. Roth as a result of the two-car collision near San Bernardino, Calif., last November 19.

in a car involved in a crash with an auto driven by the little comedian. Davis lost an eye in the accident.

Davis has a suit pending in which he sued Mrs. Helen Boss, driver of the other car, for $150,000 damages.

While litigation proceeds on the suit, Sammy is wowing crowds at Ciro's, where he is acclaimed as the greatest artist to hit the entertainment field in many years.

Sat 1-29-55

49c(1)(a)

Sammy Jr. Cleared In Crash

SAMMY DAVIS JR.

. . with the verdict, wows

Courier

LOS ANGELES—A Federal court jury cleared singer Sammy Davis Jr. last week of blame in a $75,000 damaged suit filed by Mrs. Bessie Roth, Akron, Ohio.

P. 1

Mrs. Roth was a passenger

Sammy Davis Triumphs In Return To Stage As Hollywood Stars Weep

Defender p 7

49c(1)(a)

HOLLYWOOD — (ANP) — Sammy Davis jr., came back last week and the cheers and tears of some of Hollywood's most noted citizens.

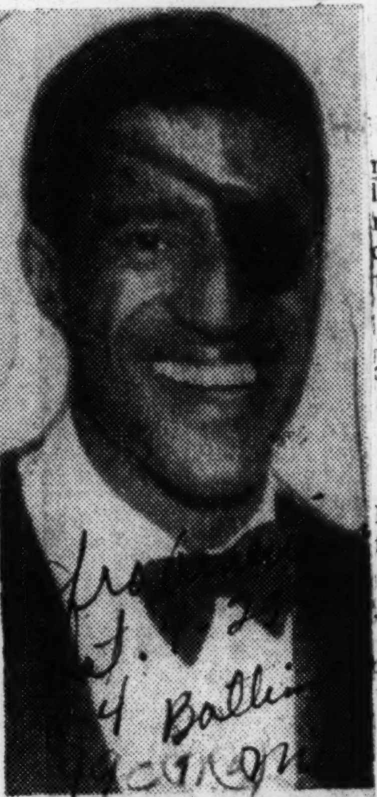
Chicago, Ill.

Davis, who lost his left eye in an automobile accident, appeared before one of Hollywood's most starpacked nightclubs in years. June Allyson, Dick Powell, Humphrey Bogart, Judy Garland, Anna Magnani, Dorothy Dandridge. Marilyn Maxwell. and even Liberace, were among the throng which greeted Davis.

The celebrities gave Davis a standing ovation and many wept unashamed tears.

Sat 1-22-55

However before Sammy closed he put on what may well have been his greatest performance. He did imitations of almost every known star of stage, screen and radio. Then he played piano, drums, horns of all the musicians and danced a-la-himself and the late Bill "Bojangles."



HONORED — Sammy Davis Jr., with the Will Mastin Trio, will be honored at the Savoy Ballroom April 21 at "A Royal Salute to Sammy Davis Jr." sponsored by the Committee of Friends of the Harlem YMCA.

Sammy Davis tops poll

Afro-American p. 7

Baltimore, Md.

49c(1)(a)

CHICAGO (ANP) — Sammy Davis Jr. and Roy Hamilton topped new male singers in the second annual "Downbeat" magazine disc jockey poll.

Davis, who is staging a dramatic comeback following an auto accident in which he lost his left eye, was voted the top new male singer of the year while Hamilton placed second. The poll was taken among some 2,300 disc jockeys.

Sammy Davis, Jr. Sues Mag; Asks $3 Million For 'Character Slam'

Defender p 19

Chicago, Ill

Sat, 8-6-55

HOLLYWOOD — (ANP)—Sammy Davis, jr., has sued the publishers of sensational Hush-Hush magazine for $3,500,000 charging defamation of character in an action filed in Superior court here.

49c(1)(a)

The popular entertainer is the fourth national figure to sue one of two magazines which print sensational articles about celebrities.

Davis charged that the magazine, in an article entitled "His Passion For Blondes. . .Will It Destroy Sammy Davis, jr.", willfully and maliciously tried to disgrace and ridicule him.

Davis said the article depicted him as carrying on an affair with a girl "in a manner that would imply an intimacy between the two parties." He said the article was completely without truth.

The article, written by a person who signed himself Lee J. Libby, said in part:

"Sammy Davis, jr., has the reputation of being a wonderfully fast guy in some of the things he does, but he is even faster than you think. His velocity has already gotten him into all kinds of tight spots, like that smash-up a few months ago when he lost an eye driving a hotrod Thunderbird far beyond the California speed limit. Since then the kid has been picking up speed. He has just lost his head in a head-on collision with a sexy blonde dancer. . .

"After sampling a sizeable assortment of peroxide cuties whose lure he lately cannot resist, Sammy picked for better or worse a luscious dish named Lee Sharon. She's a real southern belle from Texas. . .

". . .Sammy and Lee are closer than Mason ever was to Dixon. Until recently, they could be seen holding hands and cooing in New York's most intimate little clubs. Then they moved to Las Vegas where spots were conveniently booked for both to enable these young lovers to maintain the proximity.

49c(1)(a)

"The Sammy-Lee co-existence may come as quite a surprise to some of us movie souls. . .His press agents toiled and sweated until the impression was forged that their boy Sam Junior was still an innocent, a Little Boy Blue who wouldn't know how to woo even Bee Bop."

AMMY DAVIS JR. GETS HANDY TROPHY.— Sammy Davis Jr., left, of the Will Mastin trio, and Newton Kook, president of the Dant Distillery company, a subsidiary of Schenley industries, admire the W. C. Handy trophy which Davis will receive in recognition of his victory in a nationwide theatrical poll to select the country's most popular TV guest star. Formal presentation is scheduled to be made at a gala "command performance" in Detroit's Olympic auditorium with G. Mennen Williams, governor of Michigan, as official host.

49c(1)(a) 1955 TODD DUNCAN

PX5
Times
Newyork,
NY
Sun. 1-23-5
49 c(1)(a)

Elroy Hirsch accosts John Qualen, watched by Todd Duncan, in "Unchained," the drama made at the Chino, Calif., Institution for Men and coming on Thursday to the Victoria.

The Katherine Dunham Show Is Dance-Crazed, Colorful

Defender

Sat. 11-12-55

But Scribe Laments Absence Of Former Dancicals

P. 7

Chicago Ill.

49c(1)(a)

Katherine Dunham brought her new dance extravaganza to the Great Northern theatre Sunday night marking her first local appearance in six years. And quite a jam turned out for the opening, a benefit for the United Negro College fund.

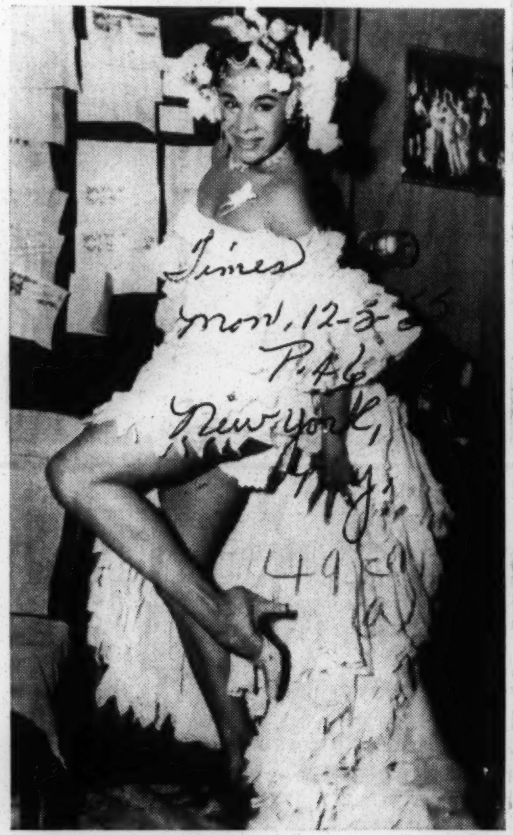
Miss Dunham was at the head of the cast with her old magic of charm, goodlooks, shapeliness and know how in the selection of talent. If she left anything behind it was the unmatched finesse of her own dancing limbs that only time could render less valuable. If she is no longer expected to cavort about the stage, dancing on this and that a-la-Fred Astaire she is most certainly expected to include in her show guys and gals who can. This she did. Especially the guys, a fast stepping group of hoofers who perform almost everything Dunham is expected to display in dance as well as providing some tuneful singing in various languages.

In addition Miss Durham has elected to extend her show into a real production majoring in world wide travel. At least in the tropical and British owned Island territories. And it could well be in this category critics may be able to pick a flaw here and a flaw there during the several hours performance of the production. Production wise the show doesn't exactly congeal. It has the equipment, but in this corner, lengthly if not poorly, staged. It is safe to say that repetition insead of lack of continuity suggests bordom in the current Dunham show. Especially when one decides in adjudge the show as being entirely too long. Its length is not due to too many entries, human or scenic, but to the continued appearance of things that are liked and that well belong in the show.

There are many, many more things in the current Dunham show that appeal and tend to make it first rate entertainment than those hings that one's inner self suggests shoud be dropped. Katherine has a Broadway show if? The if is that a few things are dropped, most important of which is over all length. And yet could be our deductions are off. For whereas in the past we left our center aisle seat mumbling "what about a date instead of material for a review" we now felt next seat companion was just as desirable. That of course is due to the fact that neither the frame nor the dancing antics of the star suggest it as potently.

There are innumerable dancing feet in the show that please. To name a few Lenwood Morris, Vanoye Aikins, Ricardo Avalos, Lucille Ellis, and Lavinia Hamilton. The scenery and costumes are both expensive and timely. In Mexico they dress and act like Mexicans; in Brazil they appear in gay South American costumes. All in all Katherine Dunham is readying an entertaining show for the remainder of this week in Chicago and ultimately a stay on Broadway. The few errors that must be ironed out are one of omission and not faults committed. — A. M.

After some five years away from Broadway, Chicago-born Dancer **Katherine Dunham**, 45, who elevated burlesque's



Times

Mon. 12-5-55

P. 46

New York, N.Y.

49c(1)(a)

United Press

DANCER DUNHAM
From bumps and grinds.

bumps and grinds to highbrow respectability as Afro-Caribbean choreography, returned with her troupe to Manhattan, drew regrets from encore-cheering audiences that her revue is booked for only a four-week run.

DANCE

Katherine Dunham

Herald-Tribune

P. 21

By WALTER TERRY

Thurs. 11-24-55

New York

49c(1)(a)

Katherine Dunham, beautiful, casual of movement and an astute performer, and her contrasting company, exuberant and virtuosic, returned to New York Tuesday evening after a five-year absence for an engagement at the Broadway Theater. And let it be said right at the start, before we turn to critical details, that Miss Dunham presents one of the handsomest productions you are likely to see in these parts.

The revue has been costumed by John Pratt and not only has he given Miss Dunham an array of costumes which enhance her own notable charms but he has also dressed every member of the company superbly for each of the varied numbers in the show. The colors are brilliant, the styles imaginative, some are wonderfully funny and others are extravagantly beautiful. Mr. Pratt has also designed the settings and these, together with his costumes, make the Dunham show an eye-filling delight.

But what of the choreography and the dancing? Well, much of it is very good indeed—some of it highly distinguished and enormously exciting—and parts of it are mighty thin, slender with respect to choreographic invention and slight with respect to action. At its least impressive, the Dunham revue consists of a parade of picturesque costumes and characters.

"Brazilian Suite," the opening work, probably falls into the casual category. Miss Dunham looks lovely, sings a bit in her sweet, small voice and dances hardly at all and her company, though energetic, is confined to the business of creating atmosphere rather than engaging in dances which surge toward climaxes. There are, of course, exceptions and among them I would list "Choros 1 and 4," two delightful variations on the nineteenth-century Brazilian quadrille.

With the Argentine "Tango," Miss Dunham stepped up her own dancing intensity and in "Veracruzana," one of her most popular numbers, she returned to a work which, though dramatically casual in the manner of the "Brazilian Suite," is alive with colorful and humorous incidents and inspired passages of choreography. In this number, one of the most unforgettable of Dunham images is to be found, the sight of the star herself dressed all in white and lolling on an enormous white swing which spans the stage.

Miss Dunham's most impressive choreography is to be found in her "Rituals," including the rites celebrating puberty, fertility, death and religious possession. In the first two rituals especially, Miss Dunham has created movements which are physically brilliant, dramatically pertinent, powerful in the projection of emotion. And her company dances these rites in electrifying fashion.

The men dancers, as is appropriate to most primitive rituals, are given the greater opportunities. They all dance well but Lenwood Morris as the youth and Vanoye Aikens as the warrior in the puberty rite are magnificent. In the fertility dance, Lucille Ellis is splendid

Katherine Dunham, appearing with her company at the Broadway Theater.

and in the rite of death, Miss Dunham gives a highly sensitive performance of the widowed queen who must seek another mate so that renewal of life may be omened even as a death is mourned.

In the closing section of the program the Dunham dancers turned to Americana, starting first with some beautifully sung Negro Spirituals (one was attractively danced) and continuing with popular dances such as the shimmy, black bottom, strut and cakewalk.

The marvelous "Barrelhouse," in which Miss Dunham and Mr. Aikens do a Florida swamp shimmy, had to be encored and deservedly so, for this is an insinuating, sexy and delightfully humorous dance which every Dunham fan cherishes in his memory.

Miss Dunham, although she never engages in very demanding or explosive action, remains the undisputed star of her company, a mistress of gesture, a dancer who can convey all sorts of ideas, both sensual and sensitive, with a minimum of action. Miss Ellis, Mr. Morris, Mr. Aikens and the other dancers take full charge of the leaps, bounds, spins and other aspects of virtuosity while the singers and the orchestra, under the direction of Gilberto Valdes, provide this visually striking show with fine musical support.

TV-Theatres

Dunham Hit in Mexico

Courier

Sat 8-27-55

P. 13

Pittsburgh Pa

MEXICO CITY — Katherine Dunham and her troupe are finding great favor throughout Mexico City with crowd-pleasing performances in the theatres and on television. The TV shows, which have been sponsored by Goodyear-Oxo, were the first for Dunham and her group who [illegible] stations, XEWTV and XEQTV, for one half-hour duration. The shows were seen during the group's two weeks run at the Versailles, the night club part of the Hotel Del Prado.

The shows were well received by critics and viewers and were a medley of song-dance-music called "The Story of a Drum." Since arriving here, Dunham has appeared for nine days at the National Auditorium and two weeks at the Teatri Lirico, where she impersonated herself. She also rented this theatre for which she paid $52 per day.

Before resuming her engagements here about mid-September, the famous dancer may do a short road tour around California, playing Tijuana on the way back. At the present, she's in a huddle with film producers who are interested in starring the troupe in several movies.

49c(1)(a) 1955

KATHERINE DUNHAM

Katherine Dunham back to Broadway for stint

Afro-American P.7
Baltimore, Md.
Sat. 11-19-55

NEW YORK (ANP) — After an absence of five years, Katherine Dunham, and her troupe of dancers return to Broadway for a week's engagement, this time under the management of Sol Hurok. The company of singers and dancers will appear at the Broadway Theater beginning November 22 in what is described as an "extravaganza."

Featured with the star will be Lenwood Morris, Vancye Aikens and Lucille Ellis, long time members of the group. Others will be Ural Wilson, Ricardo Avales, Levinia Hamilton, Rosalie King, Walter Davis, Raimonda Orelli, Dorothy Speight, John Lewis, Marvel Martin, Eleanor St. Ann Jorge Saenz and Camille Yarborough.

Scenery and costumes have been designed by John Pratt.

The orchestra will be conducted by Gilberto Valdes.

Worked Her Way Into Spotlight

Dancer Admits She's a Rebel

Post + Times Herald
Thurs. 11-17-55
Washington D.C.
P. 68

By Millicent Benner

KATHERINE Dunham began to dance when she was 8. At the age of 9 she staged her first "production," a cabaret revue, in the Illinois Methodist Church her family attended. She raised a few eyebrows, but grossed $32 for the church fund.

Since then the sultry performer of sinuous motion has gone on to enchant audiences the world over. Monday night Miss Dunham and her celebrated company of dancers, singers and musicians opened a week's engagement at the Shubert Theater. The three-act extravaganza of African, Central and South American dances is presented by S. Hurok. It marked the first Washington appearance of Miss Dunham who produced and directs the show.

The dancer, who says she's "rebellious of the standard way of doing things," was born in Joliet, Ill., and educated in Chicago. She worked her way through the University of Chicago, paying her college fees from money she earned teaching dance and working in a library.

Chance attendance at a lecture on anthropology "opened my mind" to the deep-rooted connection between the dance, music and archaic ceremonials of a people. When Miss Dunham opened her school of dance in New York 10 years ago, she insisted instruction in drama and the humanities accompany dancing lessons because she believes dance must be more than an imitative technique.

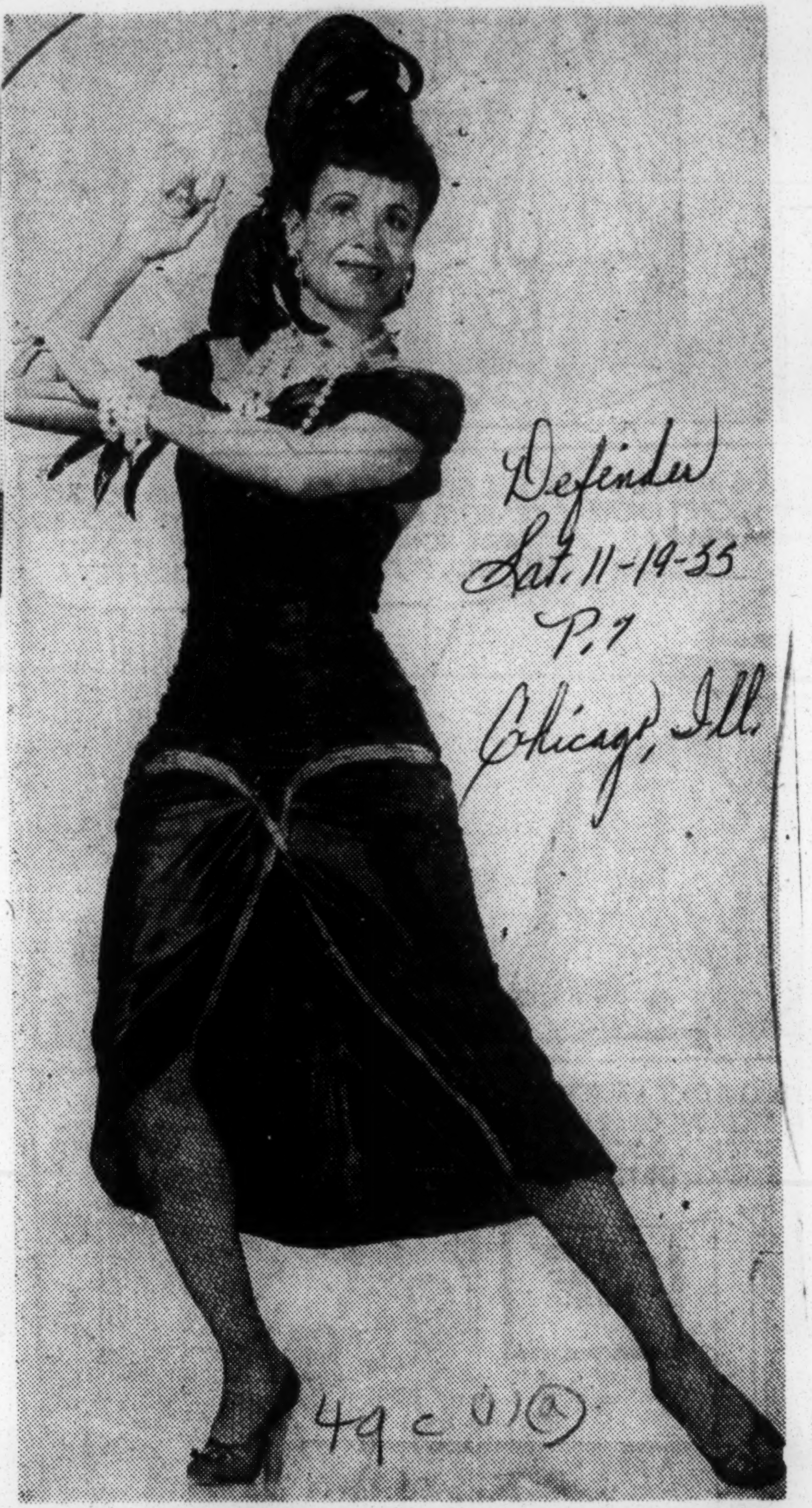
AMONG the motion pictures in which she has been featured have been "Star Spangled Rhythm," "Stormy Weather" and "Carnival of Rhythm." She created the dramatic role of Georgia Brown for the Broadway production "Cabin in the Sky."

Eight years ago she started on a European junket which began with a six-weeks engagement in London and burgeoned into two years of three successive tours of England, France, Italy, Switzerland, the Netherlands and Scandinavia. In London Dancer Dunham lectured before the Royal Anthropological Society, which published her address and gave her membership in the fraternity. In Paris she was decorated with the Palme Academique for her "distinguished contribution to the cultural life of France."

The government of Haiti has conferred on her the Legion of Honor and Merit for her authentic representation of its people's songs and dances.

BACK in the United States after an extended absence, the 5 foot 7 dancer says that she will have to watch her weight more closely. She thinks that Americans are exigent and prefer to see a performer as an "anonymous straight line" than overweight.

KATHERINE DUNHAM
... early start



Defender
Sat. 11-19-55
P.7
Chicago, Ill.

49c(1)(a)

IN THE NEWS—Katherine Dunham, left, currently appearing in Detroit moves to New York's Broadway Nov. 2 where her "Tropicana' show is booked for an engagement. 'Twill be a "return to Broadway" date for Dunham after an absence of several seasons. The other photo is of shaply Cordia King, model who makes her debut as a singer this week. Miss King with numerous offers in hand, is all set for an invasion of the east to be followed by a cross couuntry tour that will take her all the wav to California.

49c(1)(a) 1955

DEFENDER
Sat., April 9, 1955

KATHERINE DUNHAM'S popularity with exclusive audiences was never better demonstrated than what is happening at Ciro's in Hollywood right now. Standing room only is the way of things as Katherine excells in her newest dance style, some hing never before seen on stage.

Defender
Sat. 4-9-55 8-6
Chicago, Ill.

Dunham Adds Spark to "Mambo"

49c(1)(a)

NEW YORK.—(ANP)—With th new Paramount release, "Mambo" read for distribution, the best that can be said about it is Katherine Dunham got a break in it.

Starring the Italian bombshell, Sylvana Magnano, made in Rome and Venice by an Italian group, co-stirring Shelly Winters and Michael Rennie, the picture itself makes a complexity of a simplicity.

Filmed in black and white, the apparent beauty of the backgrounds is completely lost (to wit, the famous Roman Fountain—"Three Coins" etc.) and equally as lost are the costumes (which must have been magnificent) worn at the ball where Sylvia lost her artlessness to Michael Rennie.

Dunham is responsible for the choreography — and when her group is performing, it is simply wonderful. Dunham herself appears in several numbers, and you know what Dunham is.

Miss Magnano is given the honor of doing a number in Miss Dunham's well known hammock—and it is well done—but Sylvia Magnano is no Katherine Dunham, even today.

Again, Miss Dunham's name appears in the screen credits for special music and lyrics of special songs. But there it ends. With a well integrated cast, Paramount will have to rely on the drawing power of Magnano, Winters and Dunham to put this picture across.

An intriguing introduction through some clever photography and dancing makes the unfolding of Mambo all the more disappointing. However, Dunham admirers have something to howl about.

Black Dispatch
Sat. 4-2-55
8-D
Oklahoma City
Oklahoma

Katherine Dunham Wins Hearts of All Mexico

Call 8-8 Kansas City, Mo.
Fri. 7-22-55 49c(1)(a)

By EARL J. MORRIS

GUADALAJARA.—(ANP)— Beautiful copper-colored dancer Katherine Dunham is probably one of the foremost public relations experts that the Negro race has produced.

This great, great granddaughter of Africa, has gathered the stories of the descendants of Africa and presented them to the world in ballet.

Katherine Dunham and her dancing troupe came to this country and played at the National auditorium in Mexico City, which holds about 16,000 people.

Practically every night Katherine Dunham filled the National auditorium to overflow capacity. Imagine, if you can, every man, woman and child living in the cities of Augusta and Columbus, Ga., and Galveston, Texas combined, filing in to see the litte gal of dance who originates from Chicago

Has Appeal For All

Residents of Mexico City, regardless of rank, social position, from Mrs. Ruiz Cortines, to the poor urchin on the street corner, all jammed the National auditorium to see the black ballet. Admissions in Mexico City ranged from 16 cents to a top of $1.96—no tax. In Buenos Aires the people paid a top of $4.80 to see Katherine Dunham, while, Parisians paid $5.20 to learn the Negro story. Los Angeles went to $6.40 and New York topped that figure about 40 cents. The people of London town paid a top of eight bucks.

Another thing which contributed to Katherine Dunham's great popularity in Mexico City is the fact that each of her dance sequences has a particular pull to each Negroid group living in the great metropolis.

For examples the Mambo has special significance to Cubans, while the Boogie was nostalgic for American Negroes, the Mexican Negroes thrilled to the Veracruzana and the bamba. And the Negroes from the Caribbean, along with others from the Antilles, to the dances of Haiti and Trinidad. Those from Africa enjoyed her suite of dances from the so-called "dark continent."

"Ambassador" Of Her Race

Katherine Dunham, with voluptucus legs and swaying body, tells the story of the black people in different sections of the world-yet she makes obviously visible the fact that Africa, Mother Africa, has her dark-skinned sons and daughters tied to her long, long apron strings. In all her dances-in all the dances of Negroes everywhere—you will see this tie, if you look for it. In some countries it is obvious, such as the Afro-Cuban dances, the Afro-Brazilian dances.

Regardless of which language they speak—they are blood brothers and Mother Africa is proud of them.

Mother Africa is proud of her two dark-skinned daughters, Katherine Dunham and Josephine Baker, each gained international fame as dancers, true they are in different categories but nevertheless both stressed the African dance in their own manner.

Both got their starts in Chicago, both are world famous. Both in their way are making articulate the cry of freedom for Negroes everywhere. Both are showing Negroes that they are blood brothers to each other even if they speak different languages.

Both left Mexico City to go to other parts of the world. Both are highly welcome to return to Mexico. Both are loved by people everywhere.

Dunham troupe winds up lush Mexican stand

Afro-American
Baltimore, Md.
Sat. 8-13-55
P-7

MEXICO CITY — The Katherine Dunham troupe is in the second and final week of an extensive Mexican tour which began in early July.

The present run opened at the swanky Versailles Room of the Hotel Del Prado, on July 27.

Before entering the Del Prado, the dancers were at the 18,000-seat National Auditorium where they pulled huge crowds for each appearance. While there they played a two-day extension over a week's booking.

Miss Dunham overcame a big obstacle—reluctance of the city amusements supervision department to grant a permit to use the Teatro Lirico on the grounds that its renovations had not made it 100 per cent safe. She proved that the hall Is okay. Opening day was virtually a sellout.

49c(1)(a)

Katherine Dunham makes bow on Mexican TV wheel

Afro American p. 7
Baltimore Md

MEXICO CITY (ANP)—Katherine Dunham and her troupe made their first below-the-border TV appearance in doubling on local stations XEWTV and XEQ for a half-hour show.

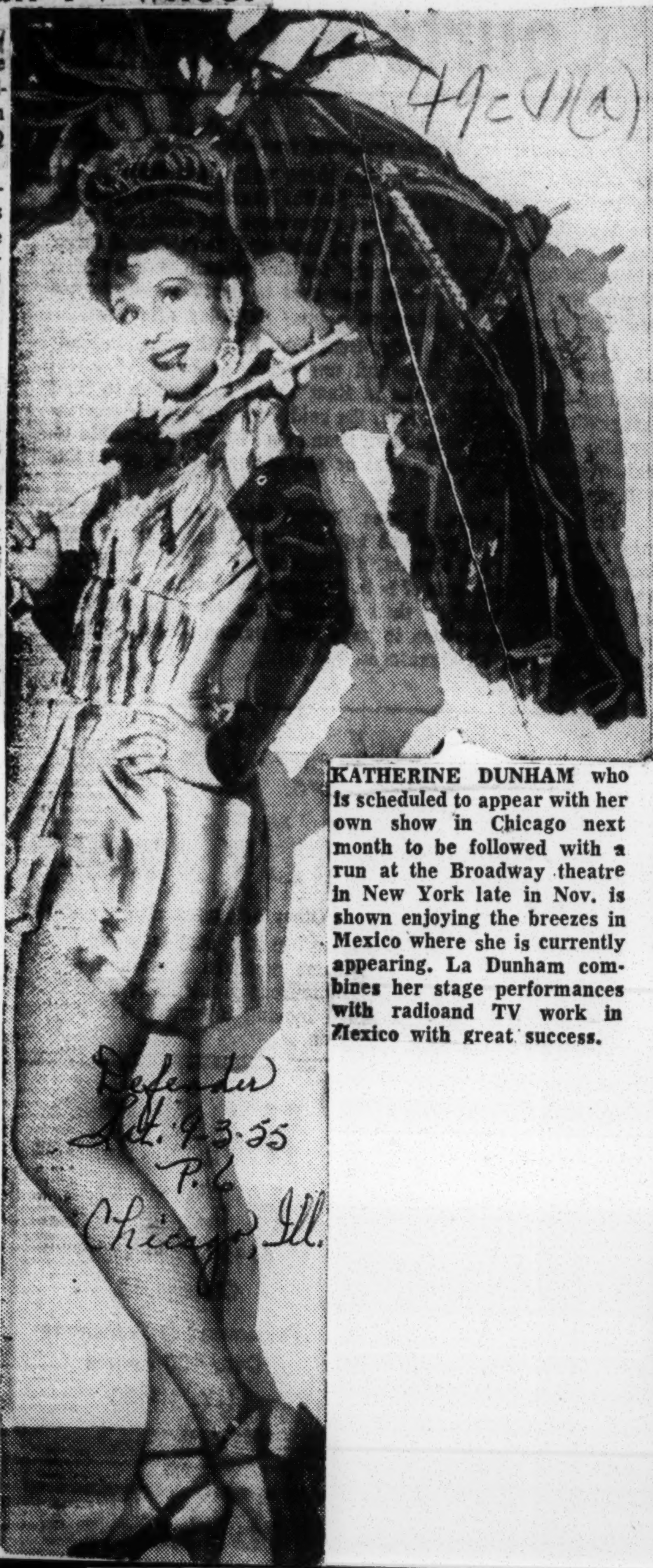
Sat. 9-11-55

The show was under the sponsorship of Goodyear-Oxo and was made while the Dunham troupe was completing a two-week booking at the swanky Versailles Room of the Hotel del Prado.

Miss Dunham's TV appearance was well received here and featured a melody of song-and-dance-music tabbed "Story of a Drum." 49 C II (a)

The Hotel Del Prado date was another of Miss Dunham's series of personal appearances here. These included nine days at the 18,000-seat National Auditorium; and two weeks at the Teatro Lirico, hte historic vanderville theatre where Lupe Velez started.

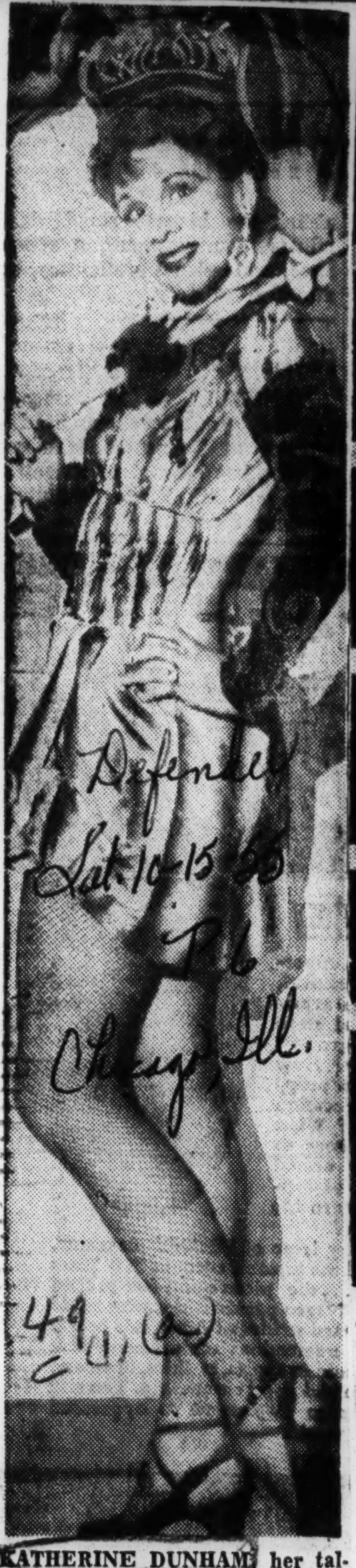
Miss Dunham has scheduled a fill-in road tour to California, playing Tijuana on the way back, between more of her engagements here which resumes in mid-September.



49 C II (a)

Defender
Sat. 9-3-55
P. 6
Chicago, Ill.

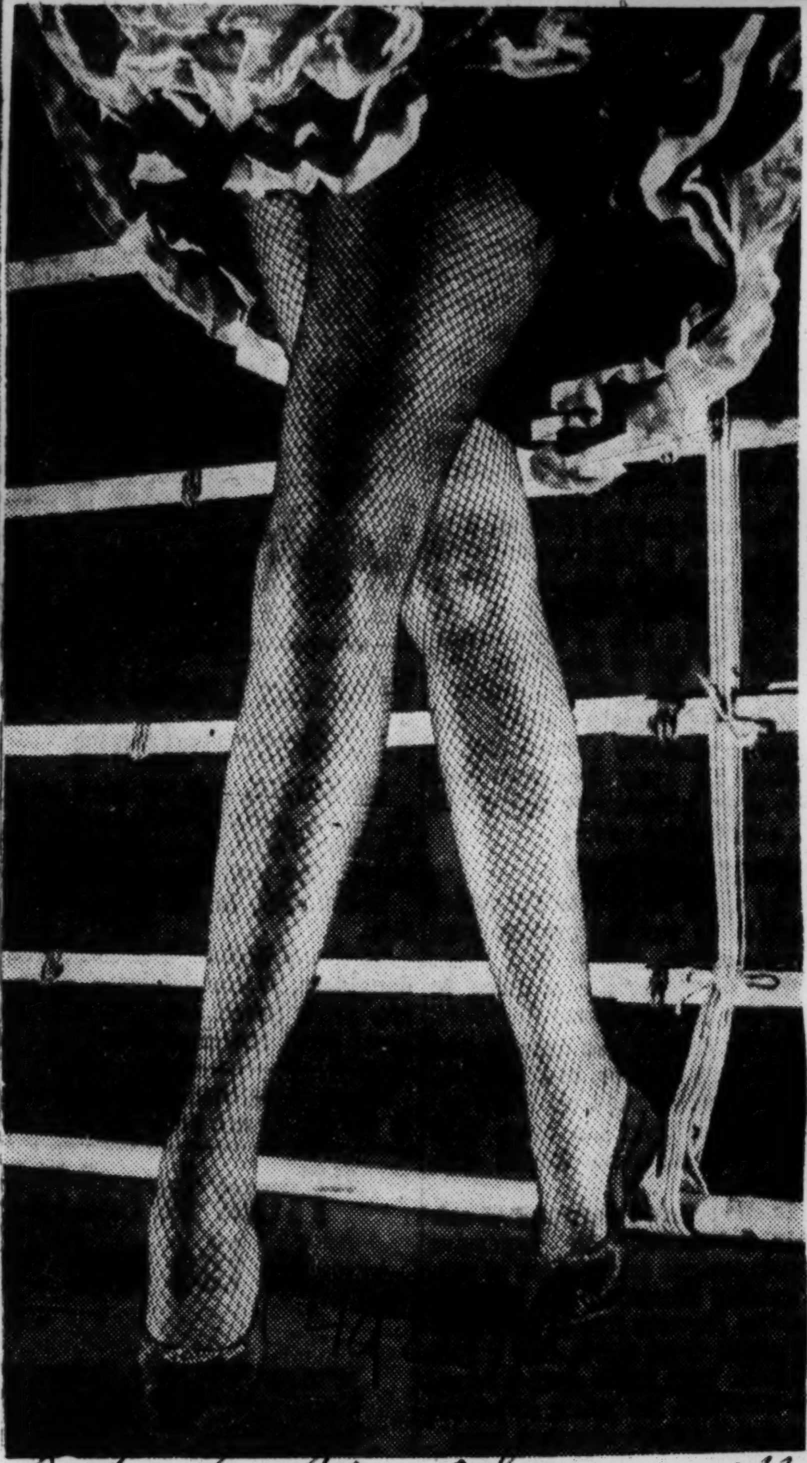
KATHERINE DUNHAM who is scheduled to appear with her own show in Chicago next month to be followed with a run at the Broadway theatre in New York late in Nov. is shown enjoying the breezes in Mexico where she is currently appearing. La Dunham combines her stage performances with radioand TV work in Mexico with great success.



Defender
Sat. 10-15-55
P. 6
Chicago, Ill.

49 C II (a)

KATHERINE DUNHAM, her talents and show will open a one week engagement in Chicago's Great Northern theatre Oct. 30. Miss Dunham, just back from Mexico where her show appeared for several months hits New York City Nov. 19.



Defender P. 6 Chicago Ill

Sat. 11-5-55

$100,000 LEGS. WHEW! As you may have guessed gams belong to talented Katherine Dunham currently displaying 'em to stage of Great Northern theatre in Chicago. From Chicago she "walks" into stage of a Broadway theatre for a limited engagement— and display of her most valued assets.

49c(1)(a) 1955 GENERAL

Greatest Dancer? Guess-Then We Guess And Compare The Selections

Defender Chicago, Ill Sat. 11-26-55

By ROB ROY

Very frequently there arrives at this corner a request for an opinion on who is, was and figures to be the greatest dancer among Negroes. Indeed a difficult question to answer.

To this corner the question is too broad since there are so many fine dancers of type many of them rated the very tops in their particular field. In the tap division there have been such greats as the late Bill Robinson, "Maxie", Eddie Rector, Sammy Davis, jr., Bill Bailey, Teddy Hale, Larry Atkins, to name a few, who at one time or another were called the best. Then there are the Nicholas brothers, the Berry Brothers, Clark brothers, the Trenier twins and others who rate at the top with their intricate and appealing style.

On the female side a like story can be told. Certainly Alice Whitman, "Frenchy", Alma Turner, Joyce Brown, and others stood out as femme tap artists. Then there were adagio dances Poppy Mears, Margo Smith and others who rated raves. And among the "classic" dance stars who derserve consideration are Metropolitan Opera's Janet Collins and Birdie Warren, one of the first such artists to gain theatredom's fancy. And of course there is Katherine Dunham who does about everything dance-wise to be considered.

Thus when one experts himself into claiming one certain dancer to be the best or to have been the best he's traveling on a vulnerable limb to be sure. Frankly this corner prefers to name a few great dancers and let the reader take his choice. He'd hardly go wrong in selecting one of the several names suggested. Only thing some one hoofer justasmucheneral naames suggested. Only thing some one hoofer just as much entitled to the "crown" might be hurt by the "A Reader's" slight.

'Silas Green', Cradle Of Show Biz, Still Rolls Along After 70 Years

Defender Chicago, Ill.

Sat. 3-12-55

Olde Tymers Scrapbook

Founder's Son Is Part Of Current Tent Onenighter

P.7

By ROB ROY

The story of "Silas Green from New Orleans" is actually the story of show business, so far as Sepia production is concerned. The oldest traveling show in the world, premiere dates back to 1885,, just a short 70 years ago.

49

The current edition travels from April to Feb. covering more than 14 states and playing to more than 100,000 spectators annually. It is currently operated lock stock and barrel by W. P. Jones the last in a series of owners.

The history of Silas Green from New Orleans is phenominal. In the summer of 1885 the late Salem Tutt Whitney, later to be known as co-starrer with J. Homer Tutt, and S. H. Dudley, sr., set up a tent show traveling under title "Jolly Etheopians" presenting "Silas Green from New Orleans." The show opened in New Jersey, moved into New York and Pennsylvania and for the remainder of the year covered the eastern seaboard.

For many years the production under management of Dudley and Whitney played under tent along eastern seaboard. In addition to being one of the owners Dudley was the production's early star. His wife, Alberta Ormes-Dudley was a ranking character performer in the show. Shortly after the show opened in New Jersey a storm hit the town wrecking the tent and rendering most of the equipment useless. The owners, not particularly long on cash, decided to give up and turn the show over to Epp Williams who was one of the aces billed as "Epps and his Pony." Williams lost no time in reassembling the show and recasting. However he moved it into Dixie where it has been appearing since. For years Epp toured the nation with the show that had now become just "Silas Green From New Orleans." When the depression hit in 1929 Williams found it difficult to operate. He sold the show to Charles Collier who operated it for a number of years. Collier later sold out to the present owner, W. P. Jones and a combine that included Rod Harris and Charles Morton. Along about 1943 Jones purchased the interests of his two partners and is now sole owner.

That the name "Silas Green" is legendary will be seen in the fact that name of its hit tune, the same as is used in the title, is one of the oldest and best known melodies today. The show is likewise one of the major drawing cards along the southern route it now travels. Beautiful chorines, some of the best comics, singers and specialty artists make the show the talk along stage row.

Sat.

Oddly enough, the show's producer is S. H. Dudley, jr., whose father founded the show along along with the late Salem Tutt Whitney. Junior has been at the producing helm for 26 years. Before coming to Silas Green shows young Dudley produced shows in this country and abroad. One of his earlier productions was in Paris France and featured Jo Baker who was later to become he toast of Europe. He also produced shows in New York, Chicago and other large cities in the states.

3-12-55

P.7

But back to "Silas Green from New Orleans" which opens its 71st season in Alexandria, La., early in April. You won't see a better performance anywhere. That has been the show's slogan for 70 years. It stands today.

"Silas Green,,' t'he cradle of show business has been the molding pot for many of the nation's top stars of today. There have been and still are quite a few top names whose beginning can be traced to tent work with "Silas Green From New Orleans." An that pot is still boiling and turning 'em out. S. H. Dudley, jr., in Chicago awaiting call to duty is casting for the new show. He is anxious to land dancing dolls and a few "name" acts. Sucessful auditioned means 10 months work, beginning in April and closing Feb. 1956. 6

SALEM TUTT Whitney, better known in modern times as star of both "Smart Set" and "Smarter Set" minstrels was one of the founders of "Silas Green from New Orleans." Mr. Whintey was a contributing columnist to the Chicago Defender at the time of his death in the early thirties, a career that followed his retirement from the stage.

49c(1)
Defender
Chicago Ill
Sat. 3-12-55
P.7

ALBERTA ORMES Dudley, wife of the founder of "Silas Green," was one of the stars in original production. Considered one of the most beautiful as well as best dressed femmes on stage she was also one of stagedom's best character actresses and song and dance stars.

49c11(a)

"BORN A TROOPER" may well be said of this scene showing the Dudleys, senior and junior, shortly after Mr. Dudley has left "Silas Green" for the "Smarter Set." The junior Dudley, then only six years old was quite a singer and often appeared with his mother and dad during a performance. Today young Dudley serves as producer of the W. P. Jones edition of "Silas Green."

49c

Defender
Chicago, Ill

Sat. 3-12-55
p. 7

S. H. DUDLEY, Sr., and his famous 'talking' mule proved a sensation in the original Silas Green. This picture, courtesy National Domestic magazine was made more than 60 years ago.

House Of Flowers' Big Names Honored In East

Defender Sat. 3-5-55 p.7

Chicago Ill.

NEW YORK—(ANP)— Juanita Hall of "House of Flowers" was honored twice during the past week.

Miss Hall received the annual Gold Medal of Honor from the 52 Association for "Outstanding Service to the Wounded." Later a Consumer League Award was presented to her before some 1500 people at the Mount Hope AME Zion church in White Plains. The atter award was given to Miss Hall for her contribution twards interracial good will.

Also receiving a Consumer League Award was Pearl Bailey, star of "House of Flowers" a Truman Capote-Harold Arlon Musical now playing at the Alvin Theatre here.

The 52 Association which awarded a medal to Miss Hall is an interfaith organization designed to serve the wounded.

49c(1)(a) 1955

ROSE HARDAWAY

Dancer Rose Hardaway Says She's Homesick, Will Leave London

LONDON. — (ANP) — Tempestuous dancer Rose Hardaway, exotic dancer and current rage at London's Pigalle restaurant where she does her dance clad only in feathers, told reporters last week that she is "home-sick" and plans to leave London soon for the United States.

Her decision caught theatrical and entertainment circles by surprise as it was announced that she was to have leading parts in three forthcoming musical shows.

Argus

Jan 7-8-55

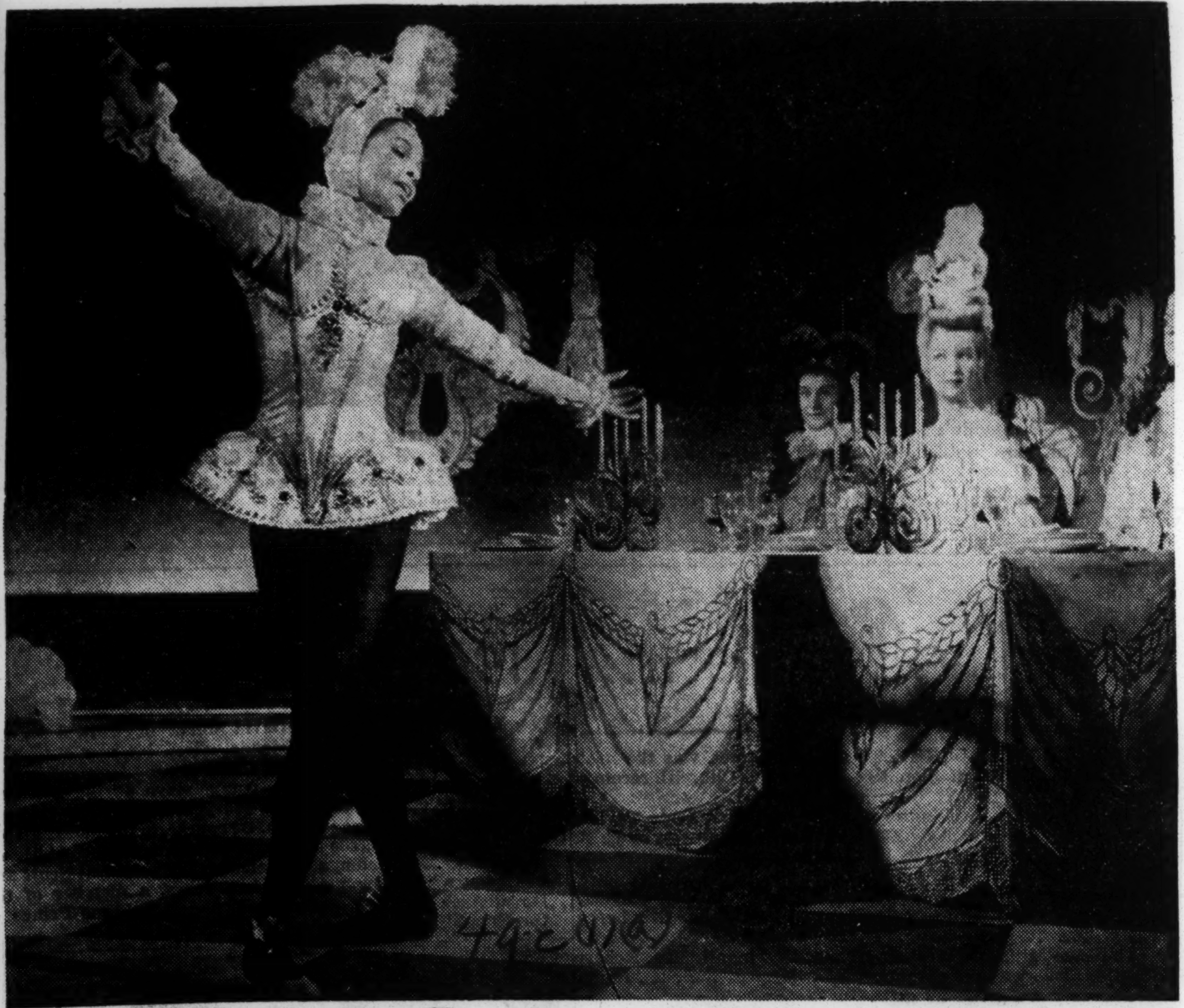
p 3

St Louis

Mo.

49c(1)(a) 1955

MARY HINKSON



49c(1)(a)

Best Foot Forward—Mary Hinkson, the brilliant young dancer, is shown as she appeared in a recent NBC Opera Theatre presentation, "The Would-Be Gentleman." Miss Hinkson has appeared several times previously in productions of the NBC Opera Theatre, and will be seen next in the new seasonal presentation of the City Center.

49c(1)(a/ 1955 CHARLES HOLLAND

49c(1)(a)

World p2

Birmingham, Ala

Fri. 2-11-55

IN PARIS OPERA—A few weeks ago, 37-year-old tenor Charles Holland, of New York, was singing in a "typical" Parisian nude revue, "Skirts Ahoy," on the Grande Boulevards of the capital. He was discovered by Maurice Lehmann, the Paris Opera director, and offered a role in the forthcoming "Magic Flute." Reluctantly, Charles, brother of the jazz musician, "Peanuts" Holland, turned it down, because the part called for a baritone. However, Lehmann's praise carried such importance that he earned a tenor role in the Opera Comique's production, "The Pearl Fishers." Shown backstage making up for his debut, Holland expressed the wish to "someday" sing at the Metropolitan Opera house in his native New York. (Newspress Photo)

49c(1)(a) 1955

JIM HUNTER

Jim Hunter, Dance Protege Triumphs As "Professional"

Defender

Sat. 9-24-55

P. 6

Chicago Ill.

Talented, ten-year-old Jim Hunter, who once challenged Sugar Ray Robinson to a dancing bout — and won, made his professional debut last week and became somewhat of a hero in the process.

Jim rounded out a two-week engagement in the Highland Park Music Theatre production of "By The Beautiful Sea", starring Mimi Benzell. As "Half-Note", the son of Ruby Monk (Rosetta LeNoire), Jim had a healthy role including singing, dance routines and a few lines.

The child star, who was the pet of the entire Music Theatre company, won plaudits for his stage presence as well as for his dancing and acting ability. Shortly before the two-week engagement closed, little Jim saved the lovely star, Miss Benzell, from what could have been a serious accident. Miss Benzell and Jim were doing a simple clog step on a two-sided stairway, as called for in the script. Miss Benzell's foot slipped and she would have fallen if Jim hadn't reached out to help her balance herself. The next second he was smiling and dancing as though nothing had happened.

Although the kid dancer has appeared on benefits with Lena Horne, Sarah Vaughan, Sydney Poitier and other top names, the musical role was his first "pay" job.

David Tihmar, who directed and staged "By The Beautiful Sea", lauded young Hunter as a "youngster loaded with talent and personality."

Jim first got into the news in national publications after he personally wrote a letter to Sugar Ray Robinson, childishly boasting ("I believe I can dance as good as you can.") and begging the champ to let him prove it at a Chicago benefit at which Robinson was to appear. The ex-fighter turned dancer accepted the challenge but became annoyed when the child star brought the house down. Robinson, according to reports in two national publications, was so "peeved" that he refused to allow the youngster to return for the second show although the latter was dressed and waiting in the wings to be called.

Jim is a pupil of the Sammy Dyer School of Dance in Chicago. He is under the personal management of Century Attractions, 36 W. Randolph, Chicago.

49c(1)(a) 1955

EARLE HYMAN

'Mr. Johnson' title role to Earle Hyman

Afro-American
Baltimore, Md.
Sat. 11-19-55

NEW YORK (NNPA) — Earle Hyman will play the title role of "Mister Johnson," the Norman Rosten adaptation of Joyce Cary's novel of the African bush.

He will portray a native clerk working for the British Government who is "more in tune with the bush than with the inexplicable taboos of civilization."

Mr. Hyman, who has distinguished himself as a Shakespearean actor, is appearing as the dashing lieutenant in the comedy hit, "No Time for Sergeants."

"Mister Johnson" will start rehearsals Dec. 19, under the direction of Robert Lewis, who also is producing it in conjunction with Cheryl Crawford. The attraction, which calls for a cast of four white players and about 27 colored performers, will open in Boston on Jan. 19 for a two-and-a-half week engagement.

If all the details of the production fall into place, it will open on Broadway during the week of Feb. 6, Mr. Lewis said Friday.

49c(1)(a) 1955

REX INGRAM

Rex Ingram Tells How He Refused To Stay Down

49c(1)(a)

CHICAGO, Ill. — "I refused to die when Lady Luck struck me down," says stage and screen star Rex Ingram in the March issue of Ebony. Ingram, who gained international fame for his portrayal of De Lawd in Green Pastures, relates without bitterness the trouble he had with a young white woman in 1948 that tumbled him from the pinnacle of success

Call

In the by-lined article the pipe-smoking star reviews his 36 years in show business and tells how he earned $2,500 a week for 14 months only to lose his entire fortune and California home during the court action.

Pg

Kansas City

Yet despite his misfortune Ingram is inching his way back up the ladder. During two of the past four years he appeared as an African chief in the weekly TV series Ramar of the Jungle. People still recognize him on the street as De Lawd and request his autograph.

Kans

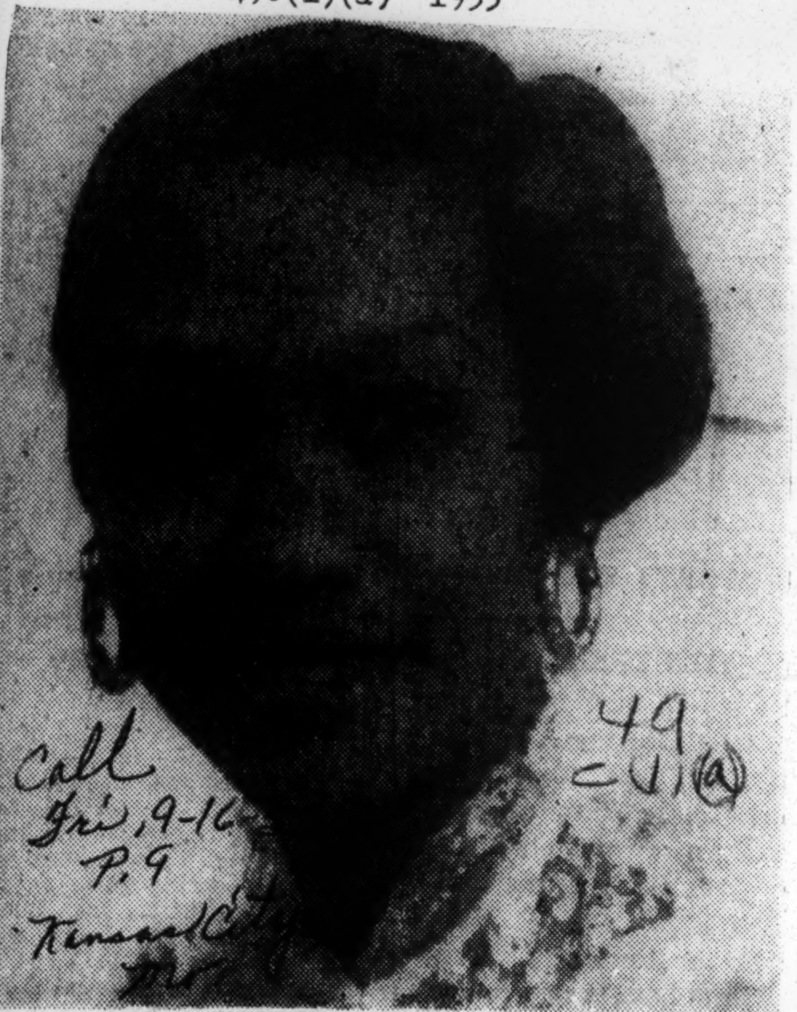
1-14-55

When Ingram got his first big chance at another stage role after the 1948 incident he was fearful of how the audience would receive him. The play was Christopher Columbus Brown which opened at a Los Angeles theater. When he first walked out on the stage there was a deep silence. Then from the rear of the theater there was slight hand clapping. Suddenly it rose to a tremendous deafening roar that engulfed the entire auditorium. It resulted in a two-minute standing ovation.

"They roared, clapped, cheered and whistled, yelling 'Come on, Rex!' I was crying inside but couldn't show it in my eyes. I knew then that I was not dead," Rex says.

49c(1)(a) 1955

MISS RHODA JORDAN



Call
Fri, 9-16
P. 9
Kansas City
Mo.

49
c(1)(a)

IN STAR SPOT. — Playing the leading role in a recent performance of the Greek classic "Antigone," at Brigham Young university in Prove, Utah, was Miss Rhoda Jordan, a guest lecturer at the university. Other members of the cast were white. The talented Miss Jordan was not a stranger to the Utah audience, having formerly served as a member of the faculty and actress at Utah State college four summers ago. The actress has won wide acclaim for her unique "one woman show" which includes poetry, monologues and play cuttings. During the regular school year, Miss Jordan is director of the University Theatre at Southern university.—(ANP)

49c(1)(a) 1955

Eartha Kitt writing story of her life

Afro-American P. 7
Baltimore, Md

HOLLYWOOD (ANP)—Eartha Kitt, one of today's most versatile entertainers, is currently engaged in an entirely new project; she is writing the story of her colorful exciting life.

49c(1)(a)

Recently, on NBC's color spectacular, "Show Biz," Eartha discussed her careers as singer, actress, and dancer. She said she first found fame in the Broadway revue, "New Faces."

Then she skyrocketed to fame with such recordings as "C'est Si Bon," and "Santa Baby." After that she hit the big-time night club circuit, then went back to Broadway as a dramatic star in "Mrs. Patterson."

Sat. 10-22-55

NOW EARTHA is writing the story of her life. It is due to come off the presses sometime next year. Asked about her writing career, she says: "You never know you've got the talent until you try it."

She said she had taken up writing while touring with the Katherine Dunham troupe in Europe, at first sticking strictly to poetry. A couple of years later, she began writing the story of her life—a fantastic tale which should match the best of fiction.

* * *

EARTHA ALSO had a few words to say about her current role as a dancing star. Originally, she was scheduled to do nothing but sing but took over some dances when Shirley MacLaine bowed out for a movie date.

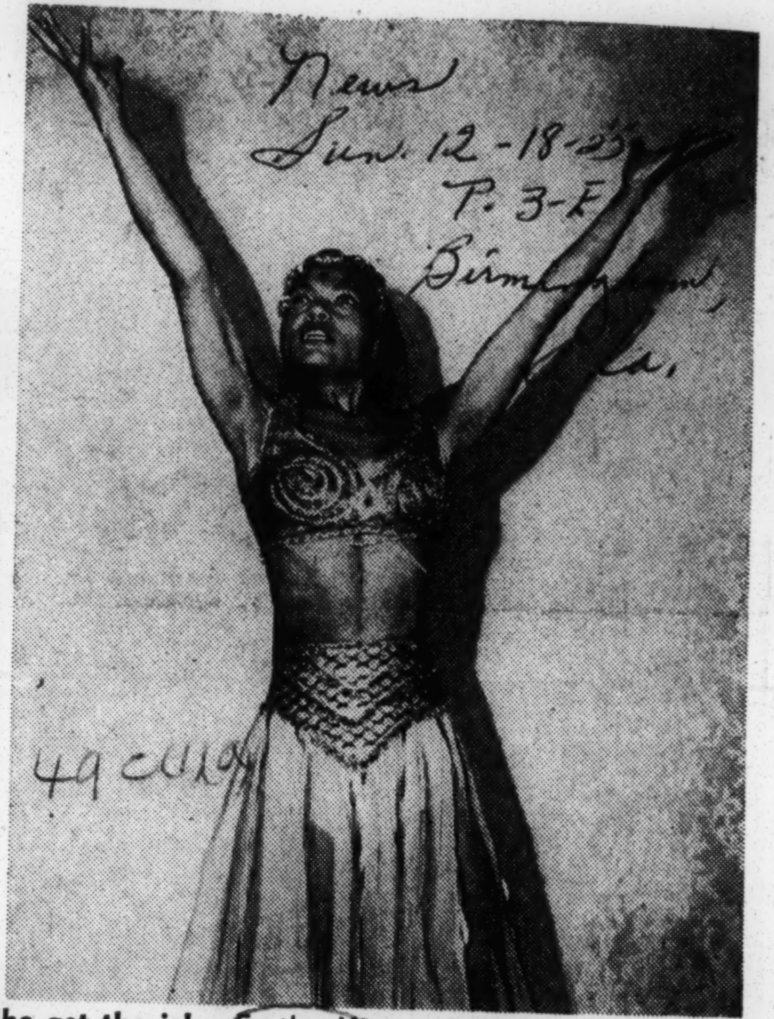
"This is the first time I've really danced since I became a star," said Eartha, who was an outstanding dancer with the Dunham revue. "I've taken a few steps on the Ed Sullivan show, but that's all they'll let me do.

"Whenever I dance they get a lot of letters complaining that I was sinuous and licentious," added the dancer who, no matter how hard she tries, just can't help exuding sex all over the place.

Afro-American
Sat. 10-15-55
P. 7
Baltimore Md
49c(1)(a)

SOMETHING NEW'S ADDED—Pulsating Eartha Kitt surprised patrons at El Rancho Vegas, Las Vegas, last week when she seasoned her customary vocal act with this sexy terpsichore. It was La Kitt's first dance routine since her early Katherine Durham days.

EARTHA KITT



News
Sun. 12-18-55
P. 3-E
Birmingham, Ala.
49c(1)(a)

She got the job—Eartha Kitt as Salome. She will play the title role in the Oscar Wilde drama on "Omnibus" (CBS-TV) Sunday, Dec. 18. She is playing the part by request—her own. She called the producers, told them she would like to do the show, and got a "yes." (Associated Press photo.)

It diverse talents—

Success stories like Eartha's rare

News Sun. 12-18-55
P. 3-E Birmingham, Ala.

BY CHARLES MERCER

NEW YORK, Dec. 17—(AP)—Some time ago a tawny girl with electricity in her brown eyes and high voltage in her husky voice called up the producers of a leading television program and said, "I want to do a show for you."

So Sunday she will play the role of Salome in the Oscar Wilde drama of that name on "Omnibus" (CBS-TV, 5 p.m., Eastern Time).

Such success stories are rare in television. But then so is the girl, whose name is Eartha Kitt and whose diverse talents last year grossed her close to $500,000.

49c(1)(a)

EARTHA KITT, singer, dancer, actress, is a perfectionist. She can't help it. And she doesn't want to help it. When she swings into a room, she dominates it. She performs some magic with her slender hands. She regards a visitor with veiled eyes.

"You know at once whether you like a person," she says. "If you're at all sensitive, some message is conveyed. That's what happens on the stage. You can tell at once whether an audience is responsive. There doesn't have to be a sound from it. You simply know.

"That's one thing that's very interesting and challenging about a live television show. There is no live audience with whom to communicate. That's why the director of a television show is so important. He must be your responsibe audience with whom you communicate.

"I wanted to do a show for 'Omnibus,' because it's the best program on television. I watch it every Sunday. It's living theater. It does the most experimental things. Its concept is one of knowledge—which is much more complete than mere information.

SO SHE CALLED the producers of the program—just like that. It will be her first leading dramatic role on television.

"The most wonderful moves you can make come on the spur of the moment," she says. "If you stop to think, somebody talks you out of it."

Intuitive moves have led her a long way since she was born in South Carolina 28 years ago, the child of sharecropper parents. As a dancer and singer and actress, she's been feted from Hollywood to Haifa. European nobility has dropped its monocle at sight of her, and a maharajah offered to drop her a gift of a train of elephants.

Yet if you talk with her for a while you sense that she likes simplicity and enjoys directness. She dresses without affectation and abhors ostentation. Significantly, her favorite word in conversation is not "I" —but "concept." If she has a reputation for temperament it must be because she disdains stupidity and gossip.

In the course of a fleeting hour she discussed the theater, nightclub singing, the late Dr. Albert Einstein, writing—television.

Eartha Kitt's Color TV Debut Aired Oct. 9

Defender

By HARRY LEVETTE

Sat. 10-8-55

P. 7

HOLLYWOOD -- Sultry Eartha Kitt will join Rosemary Clooney, Dennis Day, Phil Gilbert, Phil Harris, Beatrice Kay, Buster Keaton, Bert Lahr and Shirley McClain in "Show Biz", second of the new NBC-TV "Color Spread" series.

The redoubtable wit, Groucho Marx, whose own career in show business goes back a half century, will preside over the highlights of 53 years of theatre which will be presented Oct. 9.

The show will go back to the Gay Nineties, before applauding Negro audiences had begun to realize that black-ministrel comedy was really burlesquing the race. Such comedians as Billy Kersands, Ernest Hogan, Bert Williams, Billy McClain rose to fame in the minstrels.

Chicago, Ill.

Those were the days when the stage played a greater role in American and European entertainment than in these days of talkies and video, fast cars, planes and other attractions.

Bert Lahr, who will be remembered by the older grown-ups as topping his blackface make-up with the crown of a brimless derby hat, and shuffling along in extra long shoes will be the big attraction.

In contrast to him will be Eartha Kitt, one of our most charming, high-salaried sepians, thrilling by artistry, depending occasionally on comedy.

Starting with 1902, the script has been broken down into three parts paralleling the reflection in show business of the social and emotional growth of our society.

The first act covers the period from 1902 through World War I and its immediate aftermath, the second act from 1920 up until the U. S. entered World War II, and the third act reviews show business up to the present.

HOLLYWOOD TV

Orson Signs Eartha Kitt For 'Hamlet'

Star

Sun. 10-16-55

P. 7

By SHEILAH GRAHAM

North American Newspaper Alliance

HOLLYWOOD. — Eddie Fisher is losing his sponsor. But it has nothing to do with his marriage to Debbie Reynolds. . . . And there are such demands for Superman on the personal appearance circuit that there are now 38 supermen, including the original, George Reeves, making the grand coast-to-coast tour.

Washington D.C.

Orson, like the elephant, never forgets—a girl friend. Mr. Welles is signing ex-protegee, Eartha Kitt, for his TV version of "Hamlet." . . . Burns and Allen refused to make money in England and signed with the BBC, rather than the new commercial station. And for the strangest reason: Gratitude. BBC gave George and Gracie a break years ago, when they needed it. Bill Bendix with 150 "Life of Riley's in the can, is filming another 20. He looks well after his operation for ulcers. "I have no money, so nothing to worry about, so no more ulcers," confided William.

Methinks Jerry Lewis sounded a trifle bitter when Partner Dean Martin left him holding the bag alone at a recent charity show. He was kidding, of course, but Jerry didn't sound too happy when he said, "Dean took several drinks at 7:30."

* * * *

Dan Dailey's next TV assignment: "Wonderful World." He stars and directs. . . . And Mitzi Gaynor, signed for an NBC dancing spectacular, is asking them to sign Fred Astaire for her partner. . . . Pinky Lee will collapse again if he doesn't slow to a crawl. He's trying to get a week ahead on kinnies, and that's what caused him to keel over the last time.

Wells Gave Eartha Kitt 'Salome' Idea

Courier-Journ

But 'Omnibus' Role Is Result Of Her Initiative

Wed. 12-14-55

By JACK GAVER

United Press Staff Correspondent

New York, Dec. 13.—Orson Wells rates an assist for the appearance of Eartha Kitt in the title role of Oscar Wilde's play "Salome," which will make up the greater part of the "Omnibus" program on C.B.S.-TV Sunday.

P. 3

The actor-manager put the idea in the retentive mind of the sultry, dusky singing star some four years ago when she was appearing opposite him in a play in Paris.

Louisville Ky.

"Someday you must play Salome," is the way Miss Kitt recalls his comment, and, since the idea had immediate appeal for her, she kept it alive, waiting for the right time and place.

Praises 'Omnibus'

The singer's appearance on "Omnibus" is the result of her own initiative, however, and "Salome" came after the fact.

EARTHA KITT

"I just decided," she explained, "that I wanted to do something on 'Omnibus,' which I think is one of the most forward-looking, enterprising programs on television. They aren't afraid to try things.

"I've been on a number of TV shows as a popular singer, and I don't mean to belittle them or that type of appearance. But I always have an urge to be trying different things, to improve myself, and I find it impossible to stay in a rut no matter how well-lined with money it may be.

"So I thought that on 'Omnibus' I might get a chance to do something different, possibly a TV version of the Broadway play I did last season, 'Mrs. Patterson, (which, incidentally, was another of Miss Kitt's anti-rut projects).

"I just called my agency, asked who some of the people were who run 'Omnibus' and wound up with a luncheon appointment with Paul Feigay. I passed along the 'Mrs. Patterson' idea, which didn't turn out to be possible, but he felt that some way could be found to fit me into one of the programs. In our conversation I passed along the remark Orson had made about 'Salome' without any particular thought that it would register."

'Salome Not Really Bad'

But it did register, so Sunday afternoon you'll have a chance to see one of the rare performances of the Wilde play in this country.

The popular conception of "Salome" here is based mostly on the Richard Strauss opera, in which the heroine usually is played by a robust singer who doesn't look too happy doing the veil dance, or on some movie concept out of Hollywood.

"In the play," Miss Kitt said, "Salome is a girl, and that is the way she will be played by me. She is not really a bad girl either. She does not seek the head of John The Baptist out of revenge."

Will Do Veil Dance

Miss Kitt's singing talent will not be utilized in the play, but, of course, she will do the veil dance, and she'll look like she's right for the assignment. Which she is. For the information of those who have become aware of her only as a singer in the past few years, Miss Kitt spent several seasons as a prominent member of the famed Katherine Dunham dance troupe.

The star's next move in her campaign to keep doing something different will be made next month when she starts rehearsals as the leading lady of "Jazz Getaway," a full-fledged Broadway musical based on the history of jazz.

49c(1)(a) 1955

EARTHA KITT

New Role for Star

Courier Sat. 5-28-55 Pittsburgh, Pa.

49c(1)(a)

Godmother Eartha—Singer Eartha Kitt holds her godchild, Christina, daughter of her publicist, Virginia Wicks. The christening took place at New York's Riverside Church. Left to right: Miss Kitt, holding Christina, and Virginia Wicks. In the background is Dr. C. Ivar Helstrom, who performed the ceremony.

Music Festival, June 10

Song Stylist Eartha Kitt Returns To Program of Top Performers

Inquirer Sun. 5-22-55

Special Music Festival Mail Order Ticket Coupon on Page 36.

Glamorous Eartha Kitt, who elicited wolf whistles as well as applause when she "wowed 'em" at last year's Philadelphia Music Festival, will make a return appearance at the 11th annual event, to be held Friday, June 10, in Municipal Stadium.

The addition of Miss Kitt to the growing list of star attractions was made yesterday by The Philadelphia Inquirer Charities, Inc., sponsor of the gala spectacle. She will appear through the courtesy of the Latin Casino, where she is booked from May 30 to June 11.

'MUSIC U.S.A.'

The sultry Eartha, whose career in ballet, recordings, television and the legitimate stage has nearly always gone forward on American themes, will fit easily into the pattern of this year's Festival, "Music U.S.A."

The almost limitless facets of "Music U.S.A." will be portrayed in song, dance, band and spectacle by numerous ensembles and solo stars headed by Margaret Truman, soprano, as mistress of ceremonies. Others include the Goldman Band, Edwin Franko Goldman, conductor; the Eva Jessye Choir, dancers Bambi Linn and Rod Alexander; Leontyne Price, soprano; the Erroll Garner Trio, Charles Sanford and the Festival Orchestra, songstress Martha Wright; Jack Russell, television singing star; the amazing Simrus, aerial acrobatic dancers; the all-Philadelphia Senior High School Orchestra, the All-Philadelphia Suburban High School Chorus, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA) and a large "Bell Symphony" of school children.

49c(1)(a)

EARTHA KITT

In addition, Larry Ferrari, popular television organist, will give a half-hour recital prior to the formal program, and Miss Truman will conduct the enchanting March Lighting Ceremony.

TREMENDOUS APPEAL

Miss Kitt, whose recordings are invariable hits, can be sophisticated in her singing, and the next moment be as shy as a schoolgirl. These talents, combined with unusual beauty of face and figure, account for Eartha's tremendous appeal.

They also enabled her to play a 15-year-old girl in "Mrs. Patterson," which had a Broadway run earlier this season. By the same token she could portray Helen of Troy to Orson Welles' "Faust" in Paris several years ago. Welles called her the most exciting woman on the world."

Miss Kitt's father died when she was 2 and she quit school at 15 to work in a factory, but she had enough "on the ball" to obtain an exclusive interview with the late Albert Einstein last January.

IMPORANT MOMENT

Her visit to the famous scientist was prompted by her admiration for him, and after she had talked with him for an hour one Sunday afternoon, she called it "one of the most important moments of my life."

At that time Miss Kitt reported that Dr. Einstein, then nearly 76, was "looking forward to the future, and he is optimistic about it."

Eartha at 16 joined the Katherine Dunham Dancers, but left the troupe in Paris to strike out on her own. After great success there and in several other countries, Miss Kitt conquered America via "New Faces," a revue, and night-club appearances, then recordings and stage plays.

And despite her "sex appeal buildup," she says she would rather sing Negro spirituals than "C'est Si Bon" or Santa Baby."

"But if I did," she shrugs, "I guess I'd still be a poor girl from the South."

BETTER VIEW

The audience this year will get a closer look at Miss Kitt and the other performers, because of a new staging arrangement. The stage will be in the exact center of the field, facing south, and each seat on every row will be equidistant. The northern end of the stadium will be blocked off, reducing the seating capacity to 60,000, but this is considered worthwhile because of the advantages in visibility and staging.

Despite rising costs and the smaller seating capacity, ticket prices remain at $3, $2 and $1. Seats may be ordered by mail, using the coupon herewith, or bought in person at The Inquirer Building, Broad and Callowhill sts., first floor; 14 S. 10th st., 1422 Chestnut st., Gimbels or Rowell's At 69th Street Terminal and the Walt Whitman Hotel, Camden, both Festival tickets and special round-trip bus tickets ($1) may be obtained.

CHARTER BUSES

Many organizations are chartering buses to take them to the Festival in a group. Numerous other special buses are being run from points in Pennsylvania, New Jersey, Delaware and Maryland. And six special trains will go to the Pennsylvania Railroad tracks alongside the stadium, from Chestnut Hill, Media, Paoli, Reading, Trenton and Wilmington.

Specials buses are being run by Schuylkill Valley Lines, 41 Curren Arcade, Norristown; Durrell B. Delp, Hatfield R. D., Penna.; Hamilton Motor Coach Co., Florence, N. J.; Royal Blue Coaches, Clinton, N. J.; Bowman Bros., Valley View, Pa.; Kipple Bus Lines, Bath, Pa.; Waer Bus Lines, Bangor, Pa.; Lehigh Valley Transit Co., Allentown, Pa.; Morris Hill Coach Tours, Easton; Viola McFadden Ticket Agency, Harrisburg; Perkiomen Valley Bus Co., Pennsburg, Pa.; Conestoga Bus Co., Florin, Pa.; Starr Transit Co., Hightstown, N. J.; Wolf's Bus Lines, York Springs, Pa.; Carl Bieber, Kutztown, Pa.; and Werner Bus Lines, Phoenixville.

49CV1(a)

Afro American P. 7 Baltimore Md.
Sat 7-16-55

EARTHA KITT

$32,400 in furs and pearls taken from Eartha's home

Afro American P. 7

49

NEW YORK — Burglars or a burglar stole $32,400 in furs and pearls from Eartha Kitt's 13th floor four-room penthouse at 270 Riversided Dr., Sunday sometime between 8:20 and 11:10 p.m.

The theft was discovered when the singer-actress returned home at 11:10 p. m. from attending the play, "Lunatics and Lovers," starring Buddy Hatchett, with Miss Delores Harper.

Miss Kitt said that it made her especially sad to learn that a $10,000 five-strand pearl necklace, a birthday present from Arthur Loew Jr., had been taken. However, she was happy to know that her five cats were unharmed, she stated.

Sat. 7-16-55

All articles taken were insured. In addition to the pearls, other pieces taken included a $10,000 marten coat, a $5,000 mink coat, and a $1,800 silver-blue mink jacket.

Also taken from the penhouse were six bottles of champagne and a 25-year-old bottle of Scotch which was being saved for friends.

The entertainer had just returned to the city from Monticello, N. Y. from an engagement at the Concord Hotel. Buddy Hacktett had left two tickets for the show. After attending the show, she returned home and found it ransacked.

"I had two suitcases filled with shoes. They dumped out the shoes and apparently used the suitcases to cart away their loot. Everything was insured, but I hated to lose the pearls because they were a birthday present from Arthur Loew," the actress added.

Police believe that entrance was gained through one of two windows which were left open in the kitchen when Miss Kitt left home to attend the play. There was no sign of forced entry.

Star P. 8-F
Washington D.C.
Sun 7-10-55

49-11(a)

A GUEST FOR ED SULLIVAN

Eartha Kitt, the torrid songstress, will make one of her infrequent television appearances on "Toast of the Town," tonight at 8 over CBS-WTOP-TV (9). Miss Kitt also will be a Washington visitor come July 18, to stay through July 24 at the Casino Royal.

Eartha Featured In New Album

49-11(a)

Call
Fri. 9-16-55
P. 8
Kansas City Mo.

NEW YORK. — The RCA Victor record division has announced the release of a new popular album which features sultry Eartha Kitt. Titled "Down To Eartha," the album presents a representative assortment of tunes with the popular artist singing in foreign languages as well as in English.

Backed by the orchestra of Henri Rene, Eartha delivers such pop numbers as "I Wantcha Around," "Apres Moi", "I Got That Lovin' Bug Itch" and "Oh John." Seven other selections include "Mambo De Paree," "Looking For A Boy," "The Heel" and other less familiar yet tuneful renditions.

The album cover, which carries an interesting color photography study of Miss Kitt, is also worthy of note.

The release is available on one 12-inch record at the 33-1-3 rpm speed or on two seven-inch, 45 rpm extended play discs.

Eartha to dance 'Salome' on TV

Afro American
Sat 9-24-55
P. 7
Baltimore Md.

NEW YORK — Eartha Kitt will star in a CBS-TV Omnibus production of Salome Dec. 18.

Coming from England for the telecast will be leading man Michael Redgrave and director Peter Brook. Leonard Bernstein will write a special score for the production.

Eartha meanwhile is booked into February. From Sept. 9-15, she plays her first engagement at New York's Apollo. Eartha next visits El Rancho Vegas (Sept. 28 to Oct. 25), the Mocambo (Dec. 27 to Jan. 16), and then the Versailles hotel in Miami and the Latin Casino in Philadelphia.

49c(1)(a) 1955 EARTHA KITT

Eartha Has Tea Date At Princeton With Einstein

P. 23

PRINCETON, N. J. (ANP) — Eartha Kitt, currently making the song "Tea in Chicago" famous in her role in "Mrs. Patterson." had tea in Princeton recently with the world famous physicist and mathematician, Dr. Albert Einstein.

St. Louis

Miss Kitt, starry-eyed after her interview with the man who revolutionized physics and whose theories were necessary to the development of nuclear power, told reporters that the interview topics ranged from the origins of the earth to the current state of the American theater.

2-4-55

Eartha called it an "interview-rendezvous." She said it stemmed from her donation of $25,000 to the Northside center for child development, an interracial center for psychiatric treatment of underprivileged Harlem children.

A staff member at the center, a close friend of Einstein's personal secretary, wrote to the scientist to see if such a meeting would be possible.

A series of letters followed between Miss Kitt and Dr. Einstein and finally she received a telegram asking her to come to sedate Princeton.

The interview between the 75-year-old genius and the 26-year-old songstress lasted about an hour Conversation was carried on in both German and English and both Einstein and Miss Kitt deplored the current state of the theater, which she pointed out was too much at the mercy of critics and which he asserted "lacked tradition." 49c(1)(a)

In a discussion about the earth, Miss Kitt asked the physicist what the earth was like "in the beginning."

"My dear, I don't know. I wasn't around then."

PEOPLE IN THE NEWS—

Eartha Kitt To Do Show, Going From Hospital Bed

49c(1)(a)

BY THE ASSOCIATED PRESS

Post Herald

P. 15

Eartha Kitt, the little, coffee-colored songstress who sounds inviting in several languages, was back on the Broadway stage after a brief walkout because of illness.

EARTHA KITT

Miss Kitt stopped her performance in "Mrs. Patterson" at the National Theater Thursday night after eight minutes, moaning, "I can't go through with it."

2-4-55

She walked off the stage and "collapsed," her press agent said. The management refunded tickets for 900 patrons.

Eartha entered Doctor's Hospital with a kidney infection. But she said she'll go on doing the show, leaving the hospital each night for the performance and going back to the hospital when it is over.

There were various rumors that Miss Kitt was disgruntled, rather than sick, and didn't want to go on the road with the show Feb. 28.

49c
World Telegram and Sun Sat. 3-26-55 P. 10
New York, New York

EARTHA KITT displays her celebrated feline intensity even while curled up on a couch during a preliminary discussion of her appearance tomorrow night on Toast of the Town, CBS-TV at 8.

Eartha Kitt Robbed Of Jewels, Furs

Advocate
Jackson, Miss
Sat 7-16-55

NEW YORK—Songstress Ertha Kitt returned early Tuesday to her 13th floor penthouse to discover burglars had stolen some $32,400 in furs and jewels.

Detectives Sam Browne in charge of the investigation, believed the thieves scaled a 60 ft wall with ropes to make their escape.

"Thank Heaven I wasn't home when it happened," Miss Kitt sighed "I'd have been scared to death!"

49c(1)(a)

Miss Kitt, who lives alone with her five pet cats and an aquarium said she left her apartment to go to a movie. Returning home shortly after midnight, she found the apartment in a shambles.

Argus Fri. 2-25-55 p.23 St. Louis Mo

49c1(a)

EARTHA KITT

What Goes With Eartha Kitt?

NEW YORK (ANP)—You are Eartha Kitt. Last year you earned $278,000. Today you are a star in a Broadway show written especially for you and which no one else can take the part you created. You have heard the adulations of crowded theaters. You have scored sensationally in night club performances. You are the most widely sought guest artist for TV shows. You have hit records on the market. You have made a movie. You have reached the spot you dreamed of as a struggling artist. You can act.

Argus Fri 2-25-55 p.23 St. Louis Mo.

You can sing. You can dance.

Yet, when your show is preparing to close on Broadway after a three months' run—which is fairly well for a show, few people understand, eight minutes after you appear, you suddenly walk off the stage and collapse in your dressing room. What does it all mean? 49c1(a)

Last week the noted star suddenly walked off the stage to her dressing room where she was attended by two physicians. There was some doubt as to whether Miss Kitt could continue in the play, "Mrs. Patterson." Ahead of her was a long jaunt out of New York. Also ahead of her was a special presentation on Ed Sullivan's "Toast of the Town" TV show on Feb. 27. Besides, there were countless other engagements that mean more money (and more taxes)) for the unpredictable little girl from South Carolina.

Since her return from Europe, Miss Kitt has captured Broadway.

Scarcely having time to take a bite to eat, she has been the victim of her own success. Right now, it looks like Eartha needs a rest—a good, long rest—or she faces a nervous breakdown.

Managers and producers are at a loss to explain what happened to the sensational star. They do not know that she has had to refuse and turn down a number of engagements, profitable and charitable alike, because she simply could not fill all of them. Besides, she has been suffering a virus attack and even now, one of her entourage says Miss Kitt has kidney trouble. Her closest friends and managers are alarmed at the situation and are advising the dynamic star to take a rest—NOW.

Say Eartha Must Rest To Avoid Serious Illness

Call Fri. 2-25-55 p.8

49c1(a)

NEW YORK. — (ANP) — You are Eartha Kitt. Last year you earned $278,000. Today you are a star ~~in a Broadway~~ show written especially for you and which no one else can take the part you created. You have heard the adulations of crowded theaters. You have scored sensationally in night club performances.

Kansas City, Mo.

You are the most widely sought guest artist for TV shows. You have hit records on the market. You have made a movie. You have reached the spot you dreamed of as a struggling artist. You can act. You can sing. You can dance.

Yet, when your show is preparing to close on Broadway after a three months run-which is fairly well for a show few people understand, eight minutes after you appear, you suddenly walk off the stage and collapse in your dressing room. What does it all mean?

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New Eartha Kitt Routine: Hospital, Stage, Hospital

New York Herald Tribune Sat. 2/12/55

Actress Eartha Kitt went from Doctors Hospital to the National Theater last night to resume her starring role in "Mrs. Patterson" and avert another cancelation of the play.

Miss Kitt, who failed to complete Thursday night's performance of the play, was admitted to the hospital yesterday afternoon for treatment of a kidney ailment. She decided, however, to continue in the play since she has no undertsudy, and her absence would make it impossible to stage a performance.

From Hospital to Stage

Miss Virginia Wicks, the actress' press agent, said Miss Kitt would travel nightly from the hospital to the theater and return immediately after each performance.

Miss Kitt left the stage Thursday night eight minutes after the curtain went up, necessitating refunds to the audience. There were conflicting reports of her exit line, varying from "I can't go through with it" to "I can't face doing it again." But Miss Wicks said Miss Kitt has been ill for six weeks and nsisted on continuing in the show.

Doubts Illness

Bill Doll, press representative for the show, said he was not sure whether Miss Kitt was "ill or doesn't want to go on tour." The production is scheduled to close Feb. 26 and go on tour. When pressed concerning her illness, he asked, "if two psychiatrists and two doctors can't decide about it, who knows?"

There is no understudy for Miss Kitt's role, that of a fifteen-year-old girl who dreams of going from her ramshackle Kentucky home to Chicago and the bright lights. The play opened on Dec. 1.

She's Not Faking!

Eartha Visits Doc After Each Show

49c(1)(a)

By EVELYN CUNNINGHAM

Courier p. 1 Pittsburgh Pa Sat 2-19-55

NEW YORK—Sultry little Eartha Kitt is determined that the show will go on, despite her serious illness and her collapse last Thursday night at the National Theatre where she is starring in "Mrs. Patterson."

After appearing on stage for approximately eight minutes Thursday, Miss Kitt fainted in the wings and was rushed to Doctors Hospital, Eighty-seventh Street and East End Avenue.

The 900 customers in the theatre were returned their money.

ON FRIDAY night Miss Kitt was greeted with an ovation and put on what critics called a "magnificent" performance.

Immediately after the final curtain she was again rushed to Doctors Hospital where she remained overnight. She did the matinee show on Saturday and remained in the theater until the evening show.

From now until the show closes on Feb. 26, Miss Kitt will be taken to the hospital immediately after each performance to remain under the constant care of doctors.

* * *

THE YOUNG actress has suffered with a kidney ailment for some time. When the condition became acute two or three years ago, doctors advised her not to continue with the hit show.

She chose to remain, insisting that she wanted to fulfill her contract.

She has fainted a number of times, the most recent time at the Beaux Arts Ball in the Savoy Ballroom where she was a judge.

Miss Kitts' agent, Virginia Wicks, said that the singer had cancelled nine-tenths of her engagements, but had wanted very much to attend the Urban League affair.

* * *

"MRS. PATTERSON" is due to go on tour after it closes here and Miss Kitt says that she too will join the cast on the road.

Her doctors, however, insist that she will not be able to make the trip.

Close friends of the actress revealed that for the first time in her life Miss Kitt had recently sought the services of a psychiatrist.

EARTHA KITT

. . . show must go on

On Stage Eight Minutes, Quits

Chicago Defender Sat 2-19-55 49c(1)(a)

NEW YORK — Speculation was running wild in this city and throughout the country this week as to the whys and wherefores of the latest bulletin on the much-publicized Eartha Kitt.

Cause for the rumors, guesses, theories, opinions and charges was the sudden exit of Miss Kitt from a New York stage eight minutes after the curtain had gone up.

Miss Kitt's unexpected departure forced the management to refund money to 900 patrons.

Why did Miss Kitt quit the stage?

Was she ill?

Was she angry?

Or was she evil?

CLAIM ILLNESS

Miss Kitt's representatives claim she was and is ill. To bolster this claim they point out that two doctors were standing by when she went on stage in the drama "Mrs. Patterson" which stars the sultry singer.

Two other doctors were summoned following her exit, it is revealed.

However, reportedly, the doctors had a divided opinion. Two of them agreed the star was under the weather. The other two stated quite flatly that Miss Kitt was perfectly all right.

Eartha's attorney and her press agent, Virginia Wicks, declared their valuable client has been seriously ill for the past six weeks. Miss Wicks said the star has a kidney infection which caused intense pain; that she collapsed backstage and is under emergency treatment for "complications of an infection."

Miss Wicks said Eartha was rushed to the home of her personal physician accompanied by the play's doctor. The press agent added that the star fainted at the theatre after the performance last Saturday and that she fainted three times again before going on the night she walked out on the play.

Bill Doll, press agent for the show, didn't seem convinced about the precarious state of Miss Kitt's health.

"I don't know whether she is ill or whether she doesn't want to go on or what," Doll declared.

ROOM FOR DOUBT

Just as Mr. Doll says, there can be much room for doubt as to whether illness caused the sensational walk-out. Miss Kitt has a generous capacity for anger and people who know her well will testify that her temper is often set off by what are seemingly the most insignificant causes.

A member of the stage crew of "Mrs. Patterson" quoted Eartha as exclaiming.

"I couldn't do it again. I can't face them."

Whether she was disgusted with her own acting or suddenly found the audience revolting was a secret only Eartha knew.

Then again, Bill Doll pointed out, Miss Kitt might have decided in advance to pull a fast one because the show is scheduled to go on the road in two weeks.

"Maybe she just didn't want to go on the road," Doll observed.

In many quarters, the explanation went something like this: "You know that song Eartha sings, 'I Want To Be Evil?' Well, that's one young lady who can be pretty evil — and maybe that's what she was being that night."

A final theory was that Miss Kitt who has a real genius of a press agent in Miss Wicks, has decided to snatch some free newspaper space. She has become a valuable property almost as much for her ability to make the headlines as for her acting and singing. The precarious thing about this kind of publicity is that, once begun, it has to be maintained.

JOLSON DID IT

Miss Kitt was in some fairly illustrious company in her unorthodox exit in mid-performance. Al Jolson once walked off a Chicago theatre stage and caught a plane for Miami. Muriel Rahn, unhappy over money matters, flounced out of the cast of Carmen Jones in New York. Ronnie Graham, like Eartha a Leonard Sillman protege, took it upon himself to desert the Chicago cast of "New Faces." David Poleri, the opera star made front pages by abandoning a stage just as the dramatic second when he was to have stabbed Carmen, leaving the poor lady to alter Bizet's script to suicide.

One of the most classic cases is that of Billie Holiday who allowed herself to be introduced onto the stage of a Chicago night club walked out into the spotlight and announced that she would not be singing that evening since a check she had received from the management had bounced like a rubber ball.

All these folk had their reasons for violating the old "show must go on" tradition. Eartha's reason? Who knows?

Eartha Kitt Reveals Some Of Her Secrets

Informer Sat. 3-5-55

P. 7

Houston Texas

CHICAGO, Ill — Some of the secrets Eartha Kitt will tell in her forthcoming book are revealed in the March issue of Hue. Written in her own lightning-style, the book should be of tremendous interest since no youngster has ever been analyzed, probed and psychonalyzed more by the public than kittenish Eartha, says Magazine

In the book, Eartha for the first time will admit that she is a genius who is easily bored, that she is an adventuress in search of love and a frightened youg woman who never had a mother's love. She might even tell why fellow genius Orson Wells hungrily bit her lip during a love scene on a Paris stage, says Magazine.

She will tell of the childhood pain of having no home of her own and being unwantel by rel- trained psychologist Eartha will di- atives. With the expertness of a agnose her inner restlessness that caused her to run away from home several times before she was 15 and why today she completely ignores the existence of a sister in Philadelphia.

The young star of the theater will say nothing about how she unhinges men's minds, a feat many women would like for her to reveal. But she will refer diplomatically to the "off-again -on again" romance with Sammy Davis Jr. as an interesting interlude.

In her autobiography Eartha will reveal a fear of being disliked and of having a suspicion of over-friendy people. But despite her fear of some people, Eartha will unintentionally weave throughout her life's story a god-like humility she possesses toward her ever-growing, always applauding public who, she feels, has helped her maintain her precarious footing on the pinnacle of success.

All in all it should be an inspirational and interesting book, well worth reading, especially for those who feel that the world is against them.

Eartha Kitt Tells Secrets Of Her Life & Profession

Journal

Sat. 3-5-55

P. 2

49c(1)(a)

Wilmington N.C.

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She will tell of the childhood pain of having no home of her own and being unwanted by relatives. With the expertness of a trained psychologist Eartha will diagnose her inner restlessness that caused her to run away from home several times before she was 15 and why today she completely ignores the existence of a sister in Philadelphia.

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All in all it should be an inspirational and interesting book, well worth reading, especially for those who feel that the world is against them.

49c(1)(a)

Ready to Write—Songstress Eartha Kitt, who is writing her memoirs, gets off to a good start. She plans to write them in longhand with a new cartridge-filled fountain pen presented to her by Frank D. Waterman, chairman of the Waterman Pen Company, Inc.

PREACHING AGAINST THE DEVIL'S WAYS

Times
P X 3
New Yo
Sun
-55

49c(1)(a)

Zinn Arthur

Estelle Hemsley, left, warns Eartha Kitt about sin in a scene from "Mrs. Patterson." The play with music gives a benefit performance tonight at the National for the Actors Fund.

Eartha Kitt on Tea Date With Albert Einstein at His Princeton, N. J. Home

Bystander Pil

49c(1)(a)

New York, N. Y.—Albert Einstein, the aloof, grand old man of physics, had a tea date Sunday Jan. 16, with an actress. His guest at his Princeton, N. J., home was sultry Eartha Kitt.

Des Moines

For most of an hour the grizzled, 75-year-old scientist and the svelte, 26-year-old TV singer and star of Broadway's "Mrs. Patterson" roamed the cosmos together.

Earth To Theater

Their talk, Miss Kitt said Friday ranged from the origins of the earth to the state of today's theater.

The earth, she quoted him, has always been here in one shape or another; the theater lacks "tradition" and is too commercial" He has no TV set.

Thurs. 1-27-55

Einstein didn't have the vaguest notion who she was, Miss Kitt added.

The actress called it an "interview-rendezvous." She said it stemmed from her donating $10,000 to a psychiatric treatment center for underprivileged children.

Admired Him

To an associate at thecenter, as it happened a close friend of Einstein's secretary, Miss Kitt mentioned that she has always admired the scientist and would love to meet him.

A series of letters followed—she wrote saying how much she admired him—and finally a telegram, "Come Sunday."

At first Miss Kitt spoke of her date reluctantly. News of it got out after she told several friends.

"He was warm and very affectionate." Miss Kitt recalled Friday. She said he made her very comfortable intellectually.

Eartha's Road Rough and Rocky

But Sharecroppers' Baby Made Grade To Top Stardom

By Cynthia Lowry
Associated Press Feature Writer

Star
P.T.E.
Washington
49c(1)(a)
Sun. 23-55

NEW YORK.

One of the Internal Revenue Department's 1954 darlings is a tawny girl with red hair dyed black, a dancer's grace and a voice like a charge of electricity. This equipment grossed close to half a million dollars last year for its owner, Miss Eartha Kitt, the singer.

There's a strong possibility that at 27, Miss Kitt will not contribute so heavily to the suport of her government this year: She has become a legitimate actress and, although star of the Broadway hit "Mrs. Patterson," the cash pay-off isn't as magnificent as the prestige.

Although Eartha is preoccupied with such [illegible] matters as night clubs, musical revues and the theater, her best-selling records (C'est Si Bon, Santa Baby, I Want to Be Evil) and television have made her a subject of speculation and controversy even in more pastoral parts of the country.

A Stylist, She

There are several schools of thought concerning her and her talents. Some maintain she's no great shakes as a singer, but no one denies she's a remarkable musical stylist.

Off-stage, she can be moody, solitary and stubborn. She can be as temperamental as Bernhardt over a trifle and seconds later be roaring with laughter over the stormy scene.

She's ruthless when she feels people are shirking on their jobs. She once fired an employe, who was also one of her best friends, because she decided the woman was doing sloppy work.

"The worst of it is, Eartha can do perfectly all the things she expects people to do for her," said one associate. "And she can be like cold steel if you don't do it as well as she can."

People who have worked with her speak in awe of her tireless perfectionism and tell how she rehearses as if each performance was to be her last on earth.

"I bore easily," explains Eartha. "I only enjoy doing a thing until I think I can't do it any better. Then I want to take up some other challenge."

Stern Critic of Self

She admits she's still not satisfied with her performance in "Mrs. Patterson."

"When I get it the way I want it," she says, "I'll get bored with it."

Eartha was born in South Carolina, the fair-skinned child of sharecropper parents. There had been lean cotton harvests for several years before the child's birth and as a sort of thanksgiving for the bountiful yield of 1928, her parents named the baby Eartha—one reason, perhaps, the adult woman cringes a bit about the punning title given one of her record albums, "The Bad Eartha."

Her father died when she was still small, and after struggling in the fields for enough to keep the family together, her mother married again, but Eartha's stepfather, although accepting her younger, darker-skinned sister, refused to take over the upbringing of the six-year-old fairer-skinned one. So her mother turned her over to a woman in the village to bring up.

"It was hard," Eartha says somberly of those years in a fosterhome. "I was like Cinderella, with that fair skin and red hair. They made me do all the hard work, the nasty chores, because in their minds they figured that the skin and the hair would make things easier for me. They were, I suppose, envious. But I was a little slavey."

Then little Eartha was uprooted again. A family friend who lived in New York's teeming Harlem and worked as a domestic sent for the girl. Life in the tenements was different though scarcely better than in the southern tar-paper shacks. And her new foster-mother was a stern, strict woman, strongly religious and rigidly moral.

"She kept telling me that I'd wind up no good," Eartha reected. "She couldn't even stand the word 'theater' and disapproved of everything that was fun."

The youngster quit high school after the first year to take a factory job — reconditioning used army uniforms. Eartha, who loved to sew and made her own clothes until a couple of years ago, hated the work.

Stan

"Always I felt that life could be better," she remarked. "I was conscious of my emotions and of the depths of my dissatisfaction—but I didn't consciously know where I was going.

Jim

"All my life I've had some sort of intuitive sense of where I should go and what should do."

1-23-55

That sense led her to her present career.

"One night a girl friend and I went to a movie on Broadway," she said. "Suddenly in the middle of the show I didn't want to stay any longer and we left together. We were standing outside the theater trying to decide how to spend the last two dimes we had, when I noticed this girl who acted as if she was lost. And out of all that milling crowd, she came straight up to me and asked me if I could direct her to a cosmetic shop. I knew where it was, and we walked a ways together. She told me she was a dancer for Katherine Dunham and that there were some openings."

Eartha applied for a spot, won a scholarship, studied a year before she got into the dance troup, and eventually went to Europe with the Dunham Dancers. In France she decided to strike out on her own and got a singing job in a nightclub called Carroll's.

Orson Welles spotted her and cast her as Helen of Troy in his production of "Faust." Then she moved to London, became a big nightclub attraction, and moved on to Istanbul, where the same thing happened. Meanwhile, she'd picked up six languages, and was ready to try her wings—and show the folks—back home.

She opened at an important New York nightclub—and was a definite flop.

"I see why now," she explained. "I'd gotten a manager. I was told what to sing, how to make gestures, what to do. I wasn't myself any longer."

She fired the manager—her first and last.

Later she opened at Max Gordon's Village Vanguard, as herself singing her own choice of songs, and the old successful Eartha was back in business. In a short time her price jumped from $350 a week to $5,000 and it's soared to other astronomical heights since then.

Life in Balance

Success has great meaning for her, and she's well aware of the importance of money, despite occasional spells of wild extravagance and generosity to friends.

She's fairly certain, moreover, that her main interest in her career is making up for the sharp unhappiness of her childhood.

After she's bored with being a stage actress?

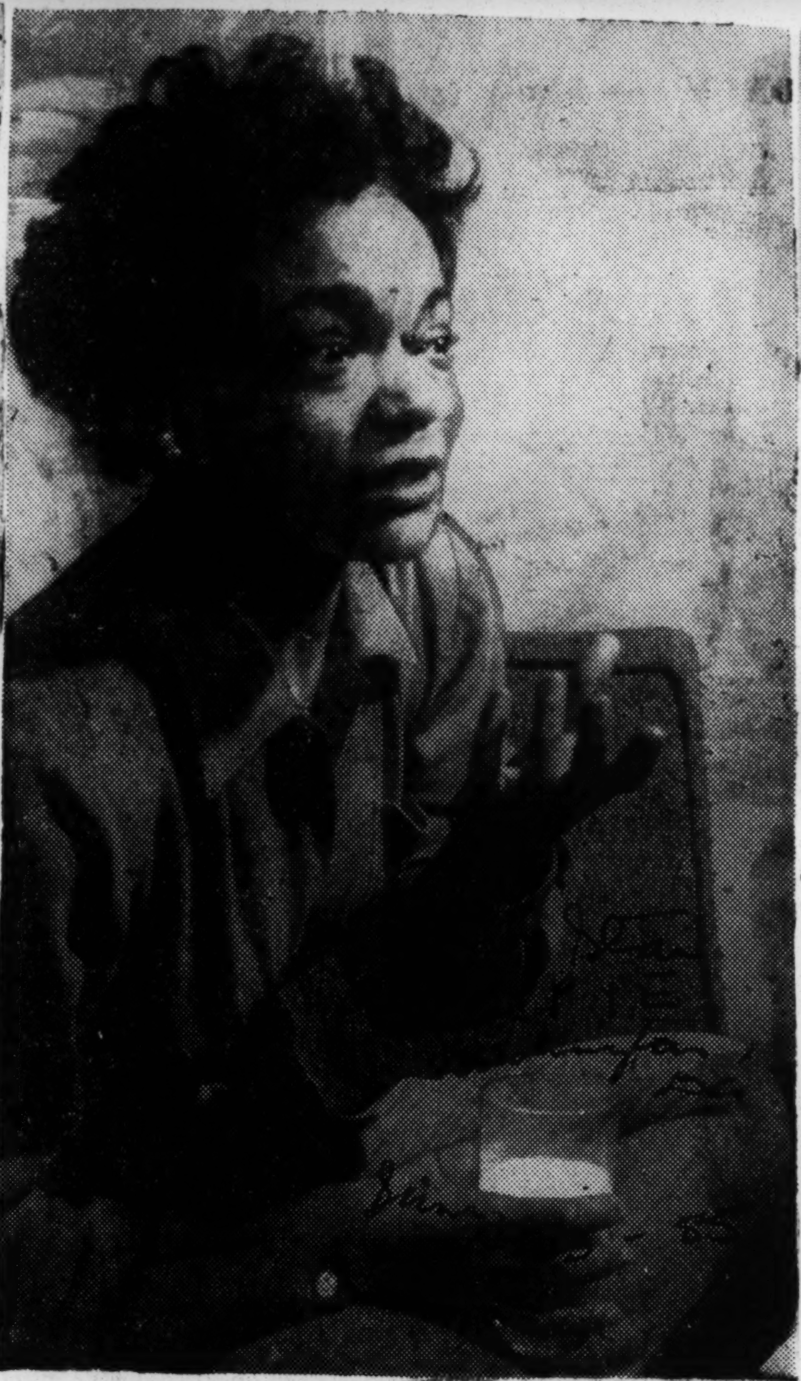
"Oh, I don't know," she says casually. "Movies, I suppose."

How about marriage?

"Once in awhile I think I'd like to retire, have a husband and children," she says with a smile. "Then the next day I laugh at myself. But maybe, if I could find the right one."

These days the quickest way to wind up a conversation with Miss Kitt is to get specific on the subject of her romances, several of which have been highly publicized. There was a reported Champs Elysees Idyll with Orson Welles. There were some dates with a suave Dominican named Rubirosa and with a number of well-known Frenchmen. There have been reports of a current interest in the scion of a multi-millionaire theater man. But Eartha isn't talking.

Some people who know her think her interest in assorted swains may well be part of her self-[illegible] and defiant attitude toward a once-unfriend



Stan
Jim

—AP Newsfeature Photo.

EARTHA KITT
... Her Intensity Is Red-Haired.

International

Miss Kitt: Einstein didn't know

'So Young': When EARTHA KITT, a 26-year-old singer with a notably sinuous body and suggestive voice, made a $10,000 contribution to the North Side Center Home for Orphans in New York, she told an official of the center that the dream of her life was to meet Albert Einstein. The official arranged it. When the 75-year-old physicist received her in his Princeton home, he said: "My dear, you are so young." Over teacups, they talked for an hour. The Broadway and television star asked a question about reincarnation. Einstein didn't know the English word, so Miss Kitt, who was raised in poverty as the daughter of a Southern sharecropper, switched to German. Later she said: "He was warm and affectionate. I didn't feel like an idiot, as I thought I would." Einstein never found out exactly who she was and she didn't tell him.

1-31-55

'Much Admired... Little Loved'

That's Exactly the Way Eartha Wants It

By PHYLLIS BATTELLE

NEW YORK—(INS)—No new sta r in years has cast a stranger spell over Broadway than the woman who looks half-child, half-devilkin and goes by the name of Eartha Kitt.

49.2(1)(a)

She is much admired, and little loved . . . and that is exactly the way she wants it.

Onstage, Eartha's slight form is dark, sinewy magic—fascinating to watch, intangible.

Offstage, she is hardly more touchable, except to the few proud persons she has accepted as friends. After nightly appearances in the show, "Mrs. Patterson," Eartha Kitt prefers to wrap herself in a gown of anonymity and go home alone.

Courier

* * *

IN THE PAINFUL struggles from the cotton fields of South Carolina to everything she pipe-dreamed about as a fanciful child, she had many kicks in her beautiful gritted teeth.

P 3

"And now," she says, "I am not resentful of people. But I am cautious."

Pittsburg Pa

Eartha was sitting behind a vanilla malted with a raw egg in it, and it didn't require reportorial instinct to see she didn't feel like talking much. It was a wild, windy afternoon and she was dressed in a slicker with an orange turban wrapped around her hair, showing off her tawny skin.

* * *

FROM THE delicacy and smallness of her, she could have passed for a child. From her eyes, darting and wise, she might have been old. From her admission, she is 26.

"Sure, I'm 26," she said, almost defensively. "Age is something that I'll always tell freely. First, because age is about the least important thing in the world. And second, because I am honest, and hiding age is one form of dishonesty.

"There are many other, worse, forms. For instance, I think many people—without even knowing it—try to give off a false illusion of themselves. They say what people want to hear, because they want to be liked and they think they've got to be liked to get along in this world.

"I guess that's one reason why I don't make friends easily," she explained, sadly contemplating the straws in the malted. "It's not a matter of liking or not liking people. It's simply that I'm honest and, after living through all stages of life in almost all places in the world, I disqualify would-be friends immediately if I feel they are throwing out a false front."

* * *

UNFORTUNATELY, shrugs Eartha, that disqualifies nearly everyone on the first meeting.

Sat. 1-8-55

It's true that Miss Kitt has lived almost everywhere, with almost all kinds.

She had, she recalls, "A not very luxurious childhood."

She lived on a small farm in Columbia, S. C., and before she was eight, she was in the field picking cotton. The only prosperous year her parents ever had was 1928, when she was born during an abundant harvest. "I was named Eartha," she says, "to thank the earth for that fine crop."

After her father died, Eartha was taken to New York where she and her mother lived on WPA and dreams. Then her mother died and Eartha went into the custody of an aunt.

"She was a very strict and righteous aunt," the star remembers. "She always thought I was lying, even when I was telling the truth, and she would thrash me for it. I had great satisfaction, when I was being punished, knowing that she was wrong.

"But I learned to talk as little as possible, so as not to be accused of dishonesty."

* * *

AT THE AGE of 15, Eartha obtained her first paying job, as a seamstress in a Brooklyn factory that turned out uniforms for the Army. With her first week's pay — $7 — she "took all the kids in the neighborhood to a soda shoppe and bought them sundaes. I had a banana split."

With the left-over money, she bought cartons of cigarettes for the boys.

Always a dreamer, the teenaged Miss Kitt began to sing and perform interpretive dances in schools and churches. One day a friend took her to meet the famous dancer, Katherine Dunham. Eartha sang and danced, her lithe little form vibrating to rhythms she beat out in her own mind.

* * *

KATHERINE DUNHAM was the first of thousands of art-lovers the world over to recognize a hypnotic beauty in her somewhat dissonant voice and waving body. So Eartha joined the Dunham Dancers and for nearly five years she toured the world.

EARTHA KITT

. . . "what people don't understand, they don't like"

When she finally reached Paris, Eartha suddenly felt a "swelling-up feeling inside." She decided to abandon the Dunham troupe and stay. It was easy finding a job, now, so Eartha became the rage of the smart club set by wearing slit-to-the-hip gowns and singing sultry songs at Carroll's.

Later, she toured to Turkey and Greece and Egypt and everywhere she went, she received fabulous gifts from millionaires and monarchs— precious gems, a flock of elephants, even the deed to an Egyptian palace.

"I gave them all back," she says. "Afraid I'd wind up in some sultan's harem."

* * *

IT WASN'T till 1951 that Eartha, now a woman of the world with a polished style, returned to New York, to appear at the swank night club "La Vie En Rose."

"I was a flop," she remembers. "I think it was the worst time of my life." But she understands now why she was a flop, and it makes it better in memory. Being then, a multi-lingual (she speaks seven languages), she sang her songs in several tongues.

"The audience didn't understand, and what people don't understand they will say they don't like."

Eartha fired her manager, changed her act and almost immediately became a hit at the Smoky Village Vanguard in Greenwich Village. Then Leonard Sillman hired her to top the billings in his "New Faces of 1952" revue. She sang a slinky, seductive song called "Monotonous"—and she has been on the upgrade ever since.

"Now, I am a star," she says, quite simply and coolly. "When my name went up in lights with the opening of 'Mrs. Patterson' (her first dramatic role in the United States), I knew there was nothing bigger I could ever have wanted for myself."

* * *

SHE HAS SET down specific rules for herself: She doesn't listen to people when they say "This thing or that thing I do is wonderful, because it might make me conscious of this or that part of my act—and then it wouldn't be wonderful any more." And she doesn't read her rave reviews over, "Because once anyone feels that he is too successful, he stops giving out as much as he must give to be a success."

Eartha yearned for toys when she was a child, and had not any. Now her New York apartment is crammed with them. She had a Panda the size of a full-grown ghost, a lion made with garlands (given her by Aly Khan's brother, Sadri), several other stuffed toys, a real alley cat and a small mechanical train that "really spurts fire when you roll it across the floor."

And clothes—Eartha longed for clothes. "Now I have so many it would take me four months to wear them all, with a couple of changes a day."

* * *

SPEAKING OF such things as these, Eartha Kitt sparks fire, looks very young indeed.

But when she is asked a serious question—like whether or not she minds not having more friends—she is the wise, old-beyond years woman again:

"I might say I don't give a damn," she says softly, "But, of course, I do. One of my biggest complexes is the feeling of being alone."

To the inevitably query—and what about a man in your life, then?—Eartha Kitt leans back and shuts up.

"I never talk about men."

Eartha Kitt 'Poses' For Esquire Mag.

49c(1a)

NEW YORK, N. Y. — Eartha Kitt's double-page color portrait in the current Esquire was taken by the photographer without her knowing it.

Informer

According to Eartha, the photographer came up to her apartment and told her to pose on her bed and look straight into the camera.

Houston Texas

After a few seconds she said, "Well, aren't you going to take the picture?"

Sat. 1-22-55

"I have," he said — and left.

"And you know?" Eartha adds smilingly. "It came out just great."

KITT, EINSTEIN SHARE TEA AND TALK

What Happens When The Voice Meets The Brain

By DOROTHY KILGALLEN

New York Journal American Broadway Columnist (Distributed by International News Service)

NEW YORK. — (INS) — Professor Albert Einstein, father of the theory of relativity, does not believe in the theory of reincarnation.

Call

He considers the tenet that a soul can be reborn in a new body "an illusion" seized upon by people contemplating the repetitive patterns of civilization as they occur in each age.

p. 8

Speaking not to a body of distinguished colleagues but to a pop singer with a distinguished body — slithery Eartha Kitt of Broadway and the juke boxes — the world-renowned atomic scientist revealed this opinion in an hour-long interview at his home in Princeton, N. J.

Kansas City
Mo

Starry-Eyed After Visit

Miss Kitt, who rose from abject poverty to wealth and fame as the renderer of such insinuating ditties as "C'est Si Bon" and "Santa, Baby" and is now a hit on the New York legitimate stage in "Mrs. Patterson," was starry-eyed after her private audience with the great Einstein.

EARTHA KITT

Actress and scientist conversed in English and German — no difficult feat for Miss Kitt, who has become multi-lingual since her childhood as the barefoot daughter of a southern sharecropper.

It was she who switched from English to German when she asked him, "do you believe in reincarnation?" and Dr. Einstein obviously did not understand the question.

She quickly substituted the German word for "reincarnation" and he beamingly gave his reply in German.

In the course of their discussion, which ran the gamut from the cosmic to the trival, they touched on trends in the American theatre and the orgin of the world.

Deplore American Theater

Dr. Einstein joined Miss Kitt in deploring the current state of the theatre, which she pointed out was too much at the mercy of the critics and he declared "lacked tradition" such as was to be found in the German theatre with which he ones was familiar.

He said he had stopped going to the theatre here.

Getting on the beginnings of the world, in which she had expressed interest, the atomic scientist who has had such influence in shaping the world of 1955 said it was his belief the earth always has been here, but it has taken on different aspects with the passing of time.

"What was it like in the beginning?" Miss Kitt asked eagerly

The 75-year-old scientist smiled. "My dear," he said, "I don't know, I wasn't around then."

She Wrote A Letter

The sexy singer achieved what might be categorized by some as this impossible interview by the simple device of writing Dr. Einstein a letter expressing her fervent admiration for his position in our civilization and asking if she could see him.

She received a reply from his secretary saying the great man was at the moment suffering from a virus infection but she would be alerted when he was well enough to receive.

Fri. 1-28-55

Last week a telegram arrived saying "Come Sunday."

Miss Kitt drove to Princeton. When she was admitted into his presence the white-haired scientist took her hands, looked at her with penetrating eyes, and said:

"My dear, you are so young."

Friend Didn't "Dig" Him

Throughout the interview, which was interrupted only by the comings and goings of an elderly lady who complained that her parakeets were ill, Dr. Einstein seemed pleased by the youth of his admirer. He was relaxed and cordial.

None of the other members of the cast of "Mrs. Patterson were informed of the star's vibrant hour with the reclusive scientist, but she did confide her great good fortune to a dancer who has been her friend since the early, threadbare days around New York.

The friend's reaction was probably not typical.

"Einstein?" she said. "He must be around 70. Why you want to bother with him?"

Eartha has visit with Einstein

Afro American
p. 1
Sat 1-29-55

By JAMES L. HICKS

NEW YORK — Singer Eartha Kitt told the AFRO Saturday night that her recent meeting with the famed scientist Albert Einstein was the "highlight of my life."

49c(1a)

The talented actress, now scoring on Broadway in "Miss Patterson," refused a backstage interview when she learned that the writer wished to delve into her meetings with the noted scientist at his Princeton home.

Eartha, who enjoys the company of some of the world's most celebrated personalities, would only say with regard to Einstein, "it was the highlight of my life spending an hour with this great man. He was so kind toward me. I was not half as nervous as I thought I'd be."

* * *

Baltimore

EARTHA MET Einstein after she donated $25,000 to the Northside Center for child development, an interracial center for undeveloped children in Harlem.

When jubilant officials of the center learned that she had a desire to meet Einstein, a secretary at the center who had an indirect contact with him, wrote to Einstein and asked if such a meeting would be possible.

Einstein answered that he was sick, but would be happy to meet Miss Kitt when he recovered.

Upon his recovery, he wrote to Miss Kitt and their meeting followed.

49c(1a)
Herald Tribune
New York
2-2-55

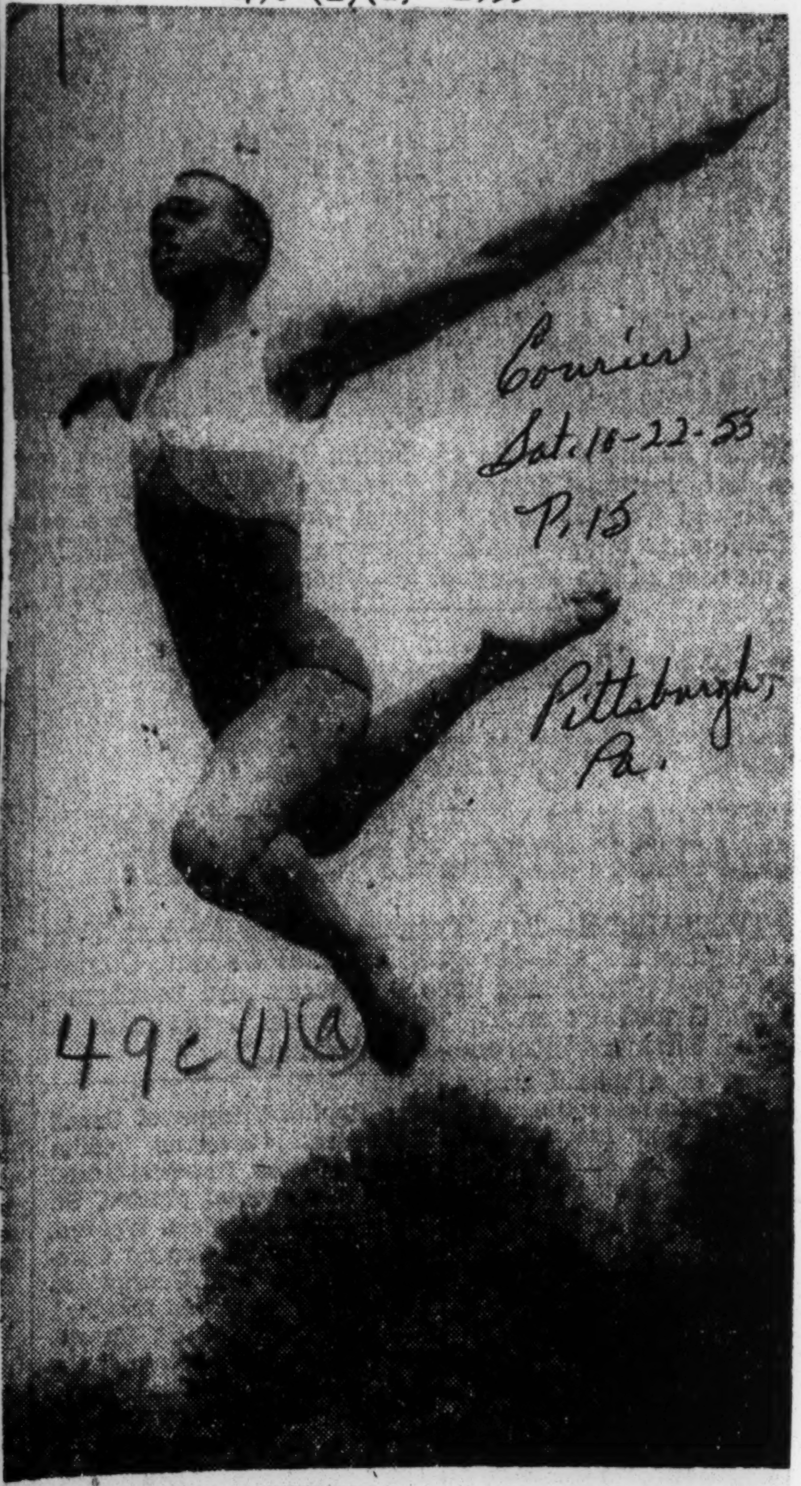
Eartha Kitt, star of "Mrs. Patterson," models short white chiffon evening gown striped in rhinestones, a Samuel Winston design.

49c(1)(b) 1955 A MINORITY OF ONE

Afro-American
Baltimore, Md.
Sat, 9-3-55
P. 5
49c
(1)(b)

WRITES WINNING PLAY—Mrs. Kristin E. Hunter of Philadelphia, copywriter for an advertising agency, is congratulated by Paul G. Hoffman, chairman of board, Fund for the Republic, on her play, "A Minority of One," which won $1,500 prize in the fund's television script competition.

49c (1)(a) 1955 DONALD McKAYLE 6



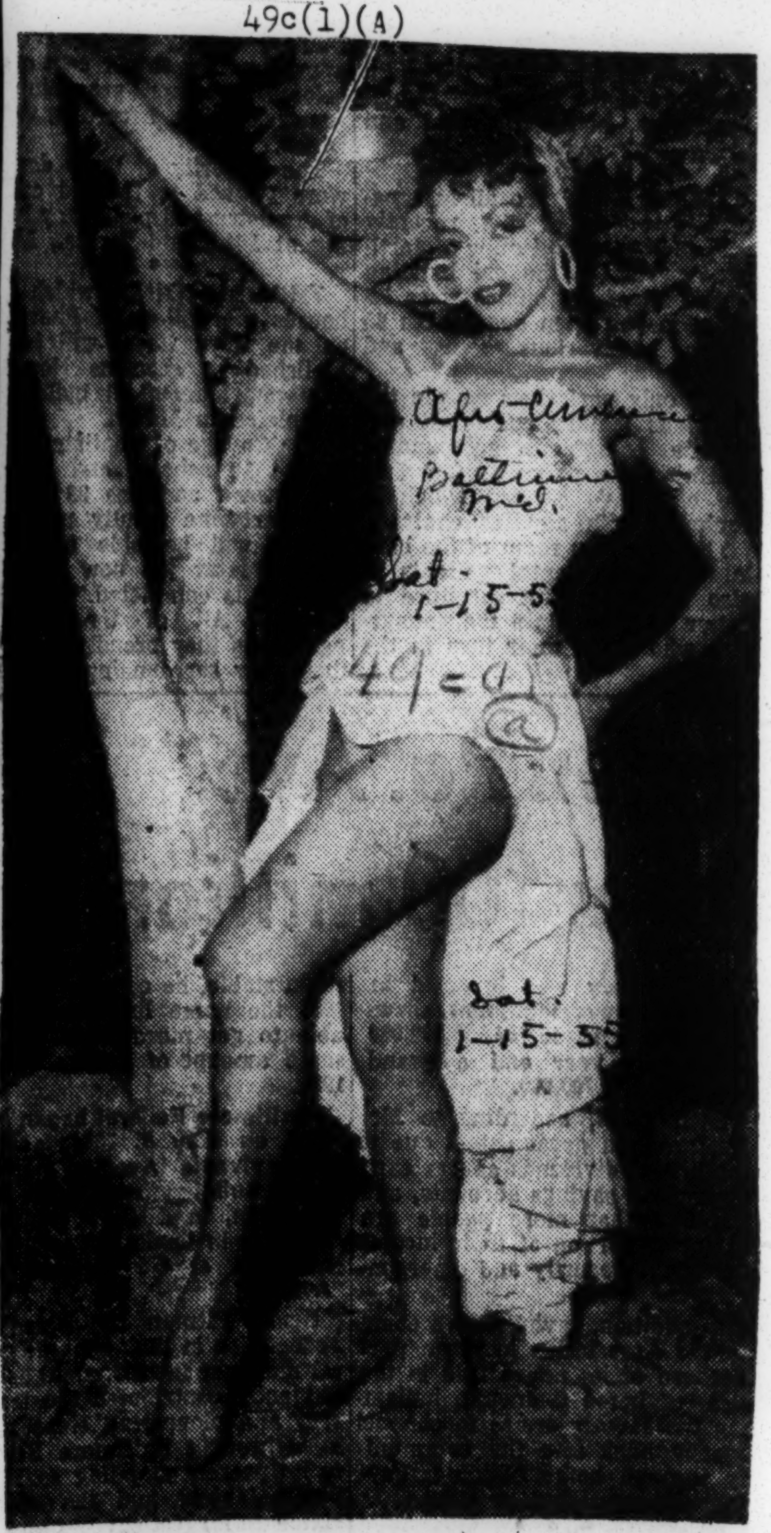
Courier
Sat. 10-22-55
P. 15
Pittsburgh,
Pa.

49c (1)(a)

GRACEFUL—Donald McKayle, one of the featured dancers of the Martha Graham Dance Company, who with the special cooperation with the State Department's International Exchange Program and ANTA, will perform in eleven countries of the Orient.

49c(1)(A)

ANN MOON



Afro-American
Baltimore
Md.
Sat.
1-15-55
49-c(1)
(a)

Sat.
1-15-55

ANN MOON, exotic dancer of York, Pa., is featured with the Five Moderniques at the Moulin Rouge in Paris. Ann and her group begin a series of engagements on the French Riviera, this month. A Howard University student in 1946-47, Ann has previously toured the USA and Canada. This is her second trip to Europe.

49c(1)(a) 1955

SHEREE NORTH

Bess' Secrets
'Bout Good Things to Eat

By BESSIE M. GANT

Courier Magazine P.9

Pittsburgh, Pa

Sat. 9-24-55

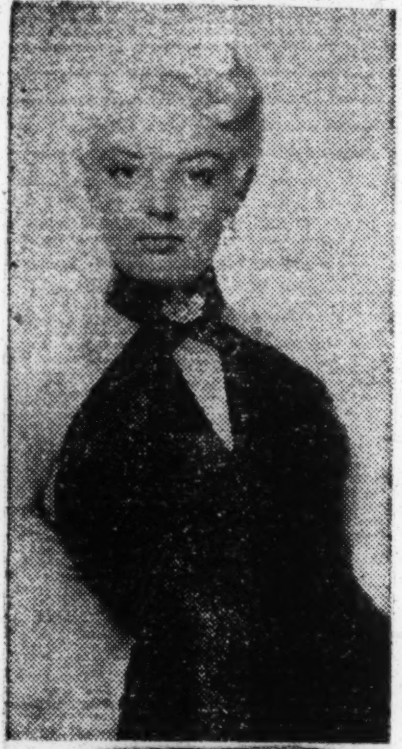
MOST people try to catch up with that elusive something called "Lady Luck." But not so with Sheree North for "Lady Luck" seems to have taken up abode at her house.

Two years ago Sheree decided to give up dancing and try her luck in the business profession. She had danced since she was six years old and was tired of the strain and travel it involved. She wanted the security that a steady job offered and the pleasure of settling down to live in one place. But "Lady Luck" had other designs for her.

With a voluptous figure and sultry face she is the most exciting discovery since Marilyn Monroe. She dances, sings and acts. Bob Alton, a friend of hers, who was to stage dances for "Pink Tights" and "There's No Business Like Show Business," heard of her decision and was aghast. He went immediately to see her and talked her out of quitting show business. He insisted that she go to New York. She did and through him landed a small dance number in "Hazel Flagg." She was a hit in this show and danced in it for a year before returning to Hollywood to do a dance number with Jerry Lewis in Paramount's "Living It Up." She was a sensation and became the most talked about personality in Hollywood.

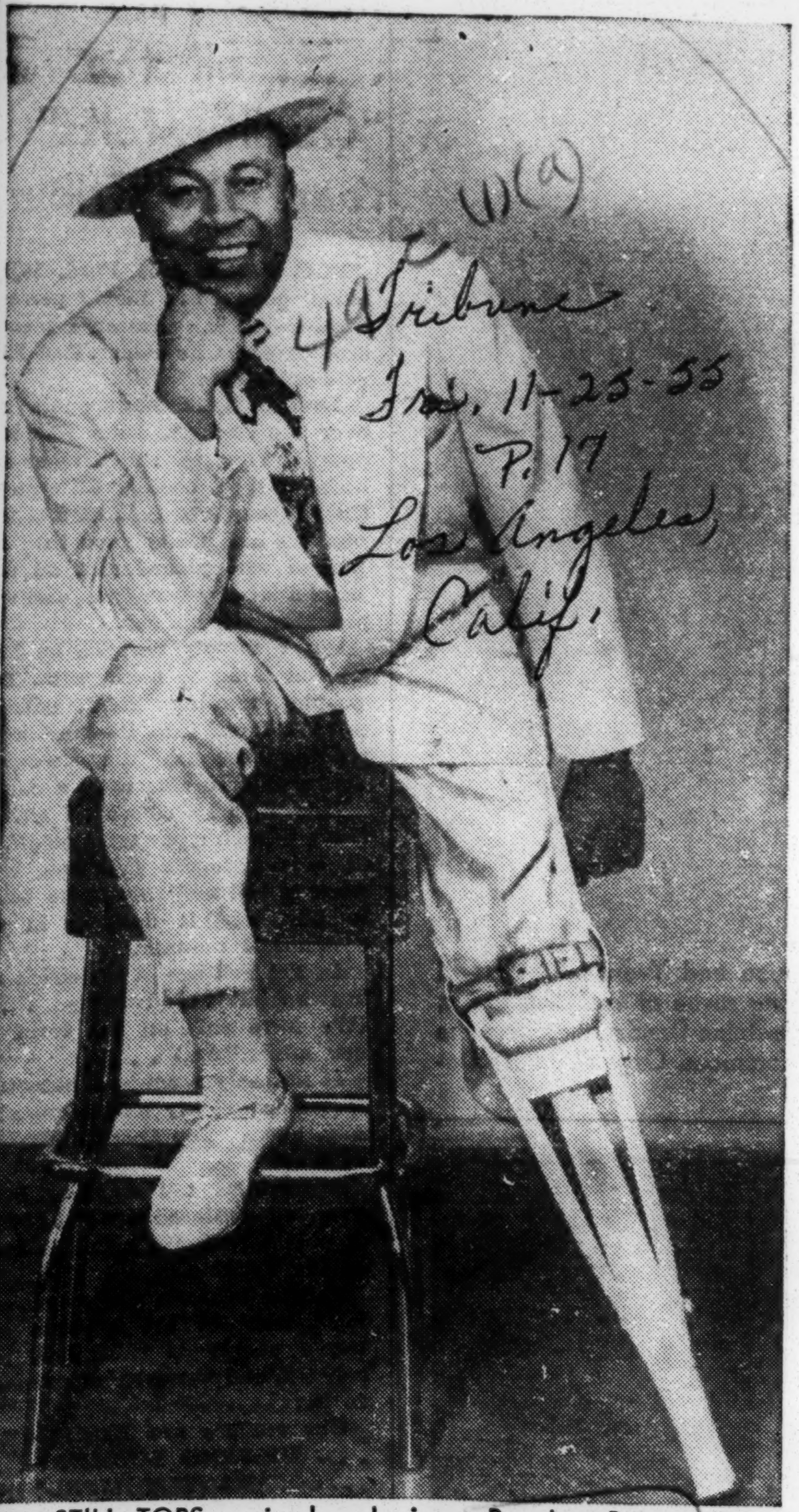
Then began the long series of tests at Twentieth Century Fox and her long-term contract. The prospect of becoming a star didn't excite her too much she was used to seeing her name in lights. This was the steady job with the security that would permit her settle down and make a stable home for her five-year-old daughter, Dawn.

Sheree admits she's in love and only waiting for the gentleman now in New York to pop the question. Her ambition is to live a well-adjusted grateful life and make her daughter the same. She's happy for the chance that stardom will give her to get off her feet, you just can't dance forever she says. Her picture record is as follows: "Excuse My Dust," "Living It Up" and "How to Be Very, Very Popular." Her favorite food is Crab Stuffed Potato.



SHEREE NORTH

49c(1)(a) 1955 PEG LEG BATES



49c (1)(a)

Tribune

Fri, 11-25-55

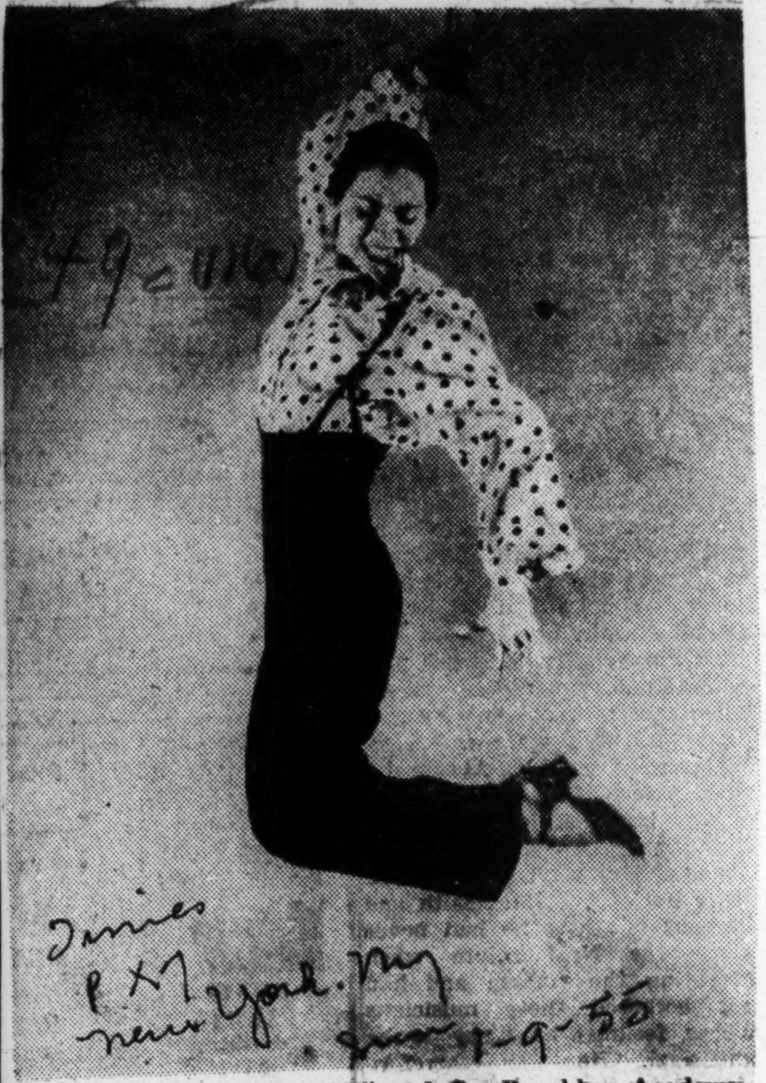
P. 17

Los Angeles,

Calif.

STILL TOPS — in show business, Peg Leg Bates will receive 1955 New York newspaper award for his talent Dec. 3.

INESITA



49c(1)(a)

Times
P X7
New York. NY
Jan 1-9-55

In recitals at both the "Y" and the Brooklyn Academy.

Pearl Primus has signed a management agreement with Kenneth Allen Associates, Inc., for a concert tour beginning next October. The program will be devoted to a correlation of African dances with those of Negro peoples of the Western Hemisphere. The new company will consist of three female dancers from the Bai tribe in Liberia; three male dancers from Trinidad; two drummer-singers from the Onaha people in the British West Indies; one drummer-singer from Gambia, Africa; a singer and a pianist from the southern United States.

Times
P X7
New York NY
Jan 9-55

Pearl Primus Wins Applause

Defender
Chicago, Ill

ATLANTA, Ga. — An enthusiastic audience received the Pearl Primus Company this week at Spelman College. Although by far the greater part of the program was presented by the Company and by Miss Primus' partner, Trinidad-born Percival Borde, Miss Primus' genius was manifest in the dancers, the choreography, and the wide choice of authentic primitive dance rhythms.

Sat 11-26-55

Sidney Poitier Stars In Vehicle 'Blackboard Jungle', Says It's Best

Argus Tri, 3-11-55 P. 23

49c(1)(a)

St Louis Mo.

HOLLYWOOD. — Quickly becoming recognized as one of the finest young actors performing today is Sidney Poitier, formerly of Miami and Nassau, currently of New York and Hollywood.

Sidney's latest acclaim is for his screen portrayal in M-G-M's "Blackboard Jungle," a role he frankly admits is "my best yet." Incidentally, he was the first player cast in the picture, which is based on the hard-hitting and controversial new novel by Evan Hunter.

Poitier was named for the film last May, only shortly after M-G-M purchased filming rights to the book, which wasn't published until October. Later, Glenn Ford, Anne Francis and Louis Calhern were selected for the starring roles, with Margaret Hayes, well-known television actress, in another strong part.

Director Richard Brooks and Producer Pandro S. Berman declare Poitier was their first and only choice for the role of Gregory Miller, looked to as a leader by the other hardened teen-agers in a big city vocational high school.

It is through him, in the story, that Ford, as a new young teacher struggling against the contempt for authority found in his classroom, finally wins the respect and cooperation of his students. In a climactic fight scene, Poitier sides with the teacher against an incorrigible, knife-wielding delinquent—and is followed by the rest of the class.

While other teen-age roles in the picture were filled mostly by boys completely new to acting, Brooks and Berman were convinced from the start the Miller part demanded an experienced performer. Thus, recalling Poitier's film appearances in "No Way Out," "Cry of the Beloved Country" and "Go, Man Go," and his Broadway stage performance in "Anna Lucasta," they settled on him.

"It was a happy choice," Director Brooks later said. "Sidney has given us a performance even beyond our expectations."

Although born in Miami, Fla., Poitier was reared from the time he was three months old in Nassau, the West Indies home of his parents. He moved to New York City in 1943, to begin dramatic studies and to make his acting debut two years later in a small role in the Boardway show, "Lysistrata."

Making his home in New York, he doesn't rely only on his acting career to support his young wife, Juanita, and their two little daughters, three-year-old Beverly and one-year-old Pamela. When not rehearsing or performing on stage or screen, he devotes full time to managing two New York restaurants which he owns.

But, he says he is ready to hop to Hollywood again any time another fine role is offered him. After "Blackboard Jungle," he shouldn't have a very long wait.

Sidney Poitier Scores as TV Longshoreman

Call Fri, 12-16-55 P. 9

Kansas City Mo

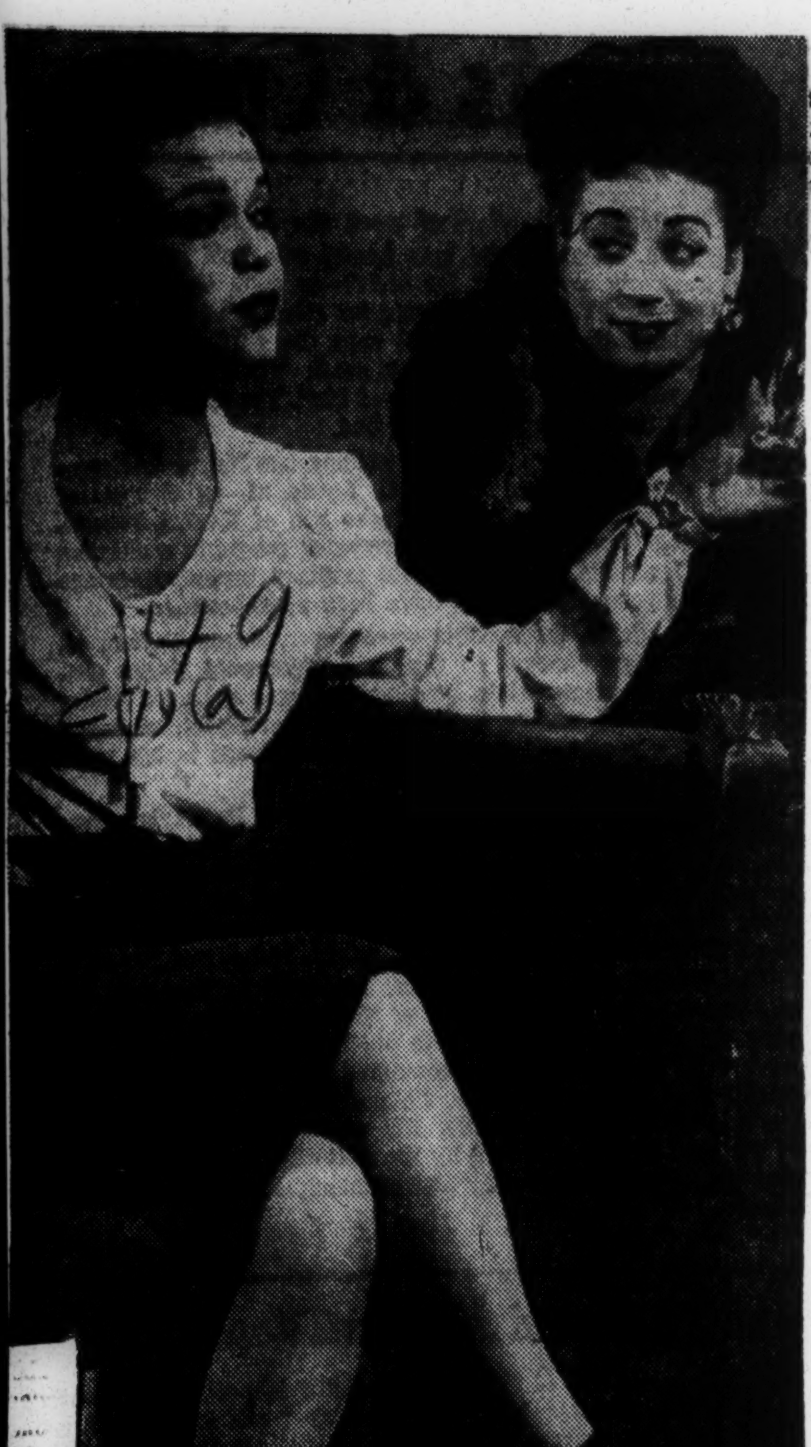
49c(1)(a)

Sidney Poitier, distinguished young Negro actor, was recently featured in a major role on the National Broadcasting company's Sunday evening "Television Playhouse," cast as a longshoreman in the network presentation. The actor appeared in a dramatic water-front story, "A Man Is Ten Feet Tall."

The drama, depicting a young man's struggle for emotional maturity while exposed to the tough atmosphere of the docks, co-starred Don Murray. Hilda Simms, who scored in the stage play "Anna Lucasta," was cast as Poitier's wife.

Considered one of the country's brilliant young actors, Poitier has appeared in several motion pictures and was acclaimed for his recent portrayal of the promising student in the juvenile drama, "Blackboard Jungle." His NBC appearances include his casting as a parole officer, also on a "Television Playhouse" presentation.

49c(1)(a) 1955 HILDA SIMMS


49
c(1)(a)

Defender
Chicago

HILDA SIMMS, best known for her sensational performance in "Anna Lucasta" is reported as having accepted the lead femme role in picture to be made by Eddie Rochester Anderson. Here Miss Simms is shown in a scene from "Lucasta" discussing her problems with Alice Childress who was another starlet in the famed Broadway production.

49c(1(a) 1955

MURIEL SMITH

Defender
S. 9. 11-
P. 6
[illegible]

MURIEL SMITH who quit America for London a few seasons back was signally honored last week when presented as main artist in British Broadcasting Company's popular show "People Worth Meeting." The famed artist is currently appearing in London edition of the popular Broadwayer, "The King And I."

49c(1)(a) 1955

MADAME SUL-Te-WAN

49 c(1)(a)

GRAND OLD LADY.—Madame Sul-Te-Wan, 82-year-old featured screen player and dancer and the first Negro actress to appear in movies, continues to make a place for herself in show business. The real-life grandmother of Dorothy Dandridge, she played a similar role on film when her talented grandchild played Carmen Jones. Madame Sul-Te-Wan will be seen on television, again playing a grandmother, March 28, when she will have a prominent role on NBC-TV's "Medic." She will be cast opposite 6-year-old Joann Banks, who will be making her TV debut. Madame Sul-Te-Wan's first film was "Birth of a Nation" in 1915.

Cal Eagle
Feb 3 - 1955
p 6
[illegible]

Ethel Waters Gives Informal 'At Home'

Post and Times Herald

49c(1)(a)

(From Yesterda

BITTERSWEET is the word for "At Home with Ethel Waters," a program of her songs which the singer will repeat tonight at Lisner Auditorium with Reginald Beane as her splendid accompanist.

P. 32

Twice the size and with half the voice of her prime, Miss Waters, as a "one woman" attraction, is both appealing and flat. She is perhaps unfortunate to be with us the same week as the incomparable Ruth Draper, but the essentially thin quality of her "At Home" lies deeper.

"Suppertime," the excerpt from "As Thousands Cheer," is a good illustration. As originally staged in that brilliant revue, it was introduced, as were all its numbers, by a newspaper headline that suggested the intended tone. This one read, in Irving Berlin's musical, "Negro Lynched." Those words and the stage setting itself gave a point to the number that is now missing.

In short, with the trappings gone, the artist, deprived of the obvious advantages of her more vigorous years, is more completely on her own. And, despite the success of the Paul Gregory attractions, et al, a microphone is a further wall between artist and audience.

For all this, there is some of that loving nostalgia to the evening which inspired Noel Coward to write "Bittersweet." There are our personal if erratic memories of such things as "Am I Blue," "Dinah," "Takin' a Chance on Love," "Happiness Is Jes' a Thing Called Joe." As the thin voice, which no longer grunts and shouts, veers into these strains of Americana, we gain a pleasurably haunting sense of remembered past.

And the spirituals of the finale, including Will Cook's arrangement of "Mammy" and, for an encore, "His Eye Is on the Sparrow," send us out with a gentle sadness.

Of great help to Miss Waters is Mr. Bean'es imensely sensitive piano. He's on his own for several numbers, including a Kern potpourri that has what I can only describe as a subtle perspective and their one number together has some of the Waters zing so treasured by her fans.—R. L. C.

Fri 1-21-55 49c(1)(a)

'Cabin in the Sky'

Post and Times Herald

Ethel Waters sings one of her score of song hits in her one-woman revue, "At Home with Ethel Waters," which she'll repeat tonight at 8:30 in Lisner Auditorium, 21st and H sts. nw.

P. 38

Theater News

'Almost Crazy,' Revue, On Tonight at the Longacre

Herald Tribune

P. 16

The first Broadway production of the new theater season of 1955-'56, "Almost Crazy," a revue, will open tonight at 8 at the Longacre Theater under the banner of John S. Cobb. The sketches are mostly by James Shelton, Hal Hackday and Robert A. Bernstein. The words and music are mostly by Portia Nelson, Raymond Taylor and Mr. Shelton.

New York

The leading players in the twenty-six sketches and scenes are Kay Medford, Babe Hines, Karen Anders, Mr. Shelton, Betty Colby and Kevin Scott. The entire production was staged by Lew Kesler, with the sketches directed by Christopher Hewett and the dances by William Skipper.

The evening prices, after tonight's performance, will range from $2.30 to $5.75. Saturday matinee prices will run from $2.30 to $4.05, and Wednesday matinees from $1.75 to $3.45.

Ethel Waters Back

Ethel Waters, who appeared on Broadway two seasons ago, will return here this fall in a comedy, "Gentle Folks," by E. A. Krumschmidt and Frank Alexander, which will be produced by Stephen Murrow and Warren Stewart in association with Lester Hamilton. Miss Waters, who is currently making a tour of the summer theaters in "Member of the Wedding," appeared in a solo show, "At Home with Ethel Walters" early in the fall of 1953 at the 48th St. Theater.

Mr. Murrow will direct "Gentle Folks," which is scheduled to go into rehearsal early in September. The Broadway opening is penciled in for late October.

---

with Lester Hamilton.

Miss Waters is currently touring the summer theaters in "Member of the Wedding." She was last seen here in a solo show, "At Home with Ethel Waters," early in the fall of 1953 at the 48th Street Theater.

As described by Mr. Krumsschmidt, the plot of the comedy deals with the emancipation of a colored man in his own home. The cast will include two colored and two feminine players. The only male part is to be acted by a colored player.

Ethel Waters, who will appear in a new comedy, "Gentle Folk," on Broadway this season.

Ethel Waters in Broadway show

49c(1)(a)

NEW YORK (NNPA) — Ethel Waters, who appeared on Broadway two years ago, is scheduled to return here in October in a comedy, "Gentle Folks," by E. A. Krumschmidt and Frank Alexander, which will be produced by Stephen Murrow and Warren Stewart in association

Defender
Chicago, Ill. ~~Sat.~~
Sat. 11-5-55 P. 6

49c(1)(a)

THELMA WATERS of Philadelphia, who for five years was stationed in Japan where she was in charge of organizing shows for occupation troops using professional Japanese and GI talent has returned to the states. A singer and dancer prior to going overseas, she studied oriental dances while in the far east and since her return has been performing for local church and civic groups in the Philadelphia area. A native of Maryland, she is the daughter of the late Rev. Van Buren Waters whose widow now resides in west Philadelphia.

49c(1)(a) 1955 GRETA WHARTON

Trinidad actress now tops in United Kingdom flickers

Afro-American Sat. 7-26-55

PORT - OF - SPAIN, Trinidad, BWI (WINS) — A colored girl from Trinidad is now one of the leading actresses in the United Kingdom.

Baltimore

49c(1)(a)

She is Greta Wharton, who, with her actor-film producer husband, John Ainsworth, arrived home a few days ago to visit her relatives in South Trinidad.

wd

Mr. Ainsworth is now working on a film about the Caribbean with a truly tropical setting, and his wife will have the leading role.

The actress, who is known in the film world as "Greta Mayaro," left the colony sometime in 1947 to study music in England but by accident changed to a screen career.

While on location for a movie, making a special scene at sea, she fell overboard and was rescued by the man who is now her husband.

49c(1)(b) 1955

See Bright Film Future For Philadelphia Dancer

Fri. 5-27-55

By MALCOLM POINDEXTER

PHILADELPHIA.—(ANP)— One of the brightest stars on the movie horizon is a talented former Philadelphian, 24-year-old Barbara Walden, a modern and interpretive dancer.

The attractive miss, who has played bit parts in a number of leading movies for Hollywood's biggest studios, is presently auditioning for a role in "New Faces of 1955." Her chances of making the grade are said to be very good by those who have seen the shapely Latin American type dancer perform. But whether or not she lands a part there is another waiting in "St. Louis, Woman," an MGM production with Sammy Davis that is due to be filmed next July.

Began As Model

Barbara's introduction to the big time came as a model three years ago. She had just graduated from the fashionable Vogue School of New York City, and recalled during an interview that it took three separate applications before they would accept her. Her determination later landed her a job with the Baderman Store of New York, where she modeled high priced gowns for entertainers. Shortly after, she was hired by a
sale chain and on one of sev-
s to the West Coast be-
acted to the movie in-

cided to remain in
found little work
del. She immedi-
ing lessons and
t practice soon
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ak came at
ot where she
vo of Hollywood's most famous personalities, actress Joan Crawford and Columnist Louella Parsons, saw her perform and immediately talked her into visiting one of the studios. It was at Miss Crawford's insistence that a producer signed Barbara to a dance role in a picture starring Ida Lupino.

Dances in Many Films

From that point on, it was a series of dance spots in one picture after another. The talented newcomer had little trouble landing work in such major productions as "Untamed" (Fox.) "Carmen Jones" (RKO), "Untamed Mistress" (Independent), "The Egyptian," "Ten Commandments" (Paramount) and others.

The entire time Barbara was appearing in pictures, she continued to study with Lester Horton, one of Hollywood's top instructors. Miss Parsons was very much taken with Barbara's determination to make good and many times referred to her as a "real comer." Miss Parsons, and her adopted daughter, Jane Wyman, became close friends of Barbara.

RKO was so thrilled with their new find that they boomed her as the "sepia Jane Russell." MGM compared her favorably with Marilyn Monroe.

Barbara, who hails from Camden, N. J., where she graduated from Camden Catholic High, is the daughter of Mr. and Mrs. Charles Walden of Long Island, N. Y. The family lived in Philadelphia several years. Barbara frequently visits her sister, Mrs. Daisy Riley of this city.

In Hollywood, where she makes her home, Barbara lives with Dinah Hightower, popular vocalist and sister of LaVerne (Tweedle Dee Dee) Baker. The two rent a fashionable apartment a block from Ciro's on Sunset Boulevard.

Afro-American, Sat. 12-31-55

A princess and an actress

P.16

Baltimore, Md

London — Colored American Actress Sylvia Overman, 26, and her husband, Anthony, a restaurant manager, searched for a home here for three months.

They thought their search was over when they rented an eight-guineas-a-week flat in Chelsea.

49c(1)(b)

* * *

THE LANDLADY, Princess Anne Maria Galitzine, a White Russian, called to ask if they wanted any extra linen or cutlery.

Sat. 12-31-55

Two days later Mr. Oberman received a telephone call from the estate agents through whom he rented the flat — in Anderson St., Mr. Overman told me yesterday: "A woman official of the estate agents said on the telephone:

Afro American

"'Princess Galitzine has informed me that there is a non-European living in the house and that is not allowed. You must leave at the end of the month.'

P.16

"I saw the princess two days later and told her I understood that she objected to my wife's presence in the house.

"I asked her, is it because my wife —' but before I could finish the question she interrupted and said: 'I believe the term is non-European."

Mr. Overman went on: "I was astonished because the princess was so friendly the first time she called. She was very charming to Sylvia and offered to lend us a vacuum cleaner.

"The phone call from the estate agents was followed two days later by a letter from a solicitor intimating that proceedings would be taken if we were not out by Dec. 8.

"As I had already signed an agreement to rent the flat for a year, I took it up with my own solicitor.

"Now the princess's solicitors have agreed that Sylvia and I can stay in the flat for a year."

* * *

TALL, ATTRACTIVE Mrs. Overman, who is to appear soon in a B.B.C. television play, said: **"It's not the first time this has happened to us. We were turned out of a furnished place before. This sort of snobbery should be stopped."**

Afroamerican
Sat 12-31-55
P.16
Baltimore
Md.

49c(1)(b)

ACTRESS SYLVIA OVERMAN

She is to appear on TV

Princess Anne Galitzine was not available when I called yesterday.

A representative of the estate agents said: "We have no comment to make."

49c(1)(b) 1955

H.U. grad starring with Army thespians

Afro-American

FORT LEE, Va.—One of the outstanding performances in the Fort Lee Players' stage production of "Stalag 17," was that of Cpl. Edmond T. Jenkins in the major role of "Sefton."

It was the tall, slim Howard University graduate's first player stage role, and a memorable one.

Ed joined the dramatic society last fall and has been active in the Radio Players Workshop throughout the winter, with parts in almost every Sunday evening drama over station WHAP, Hopewell, Va.

The part of "Sefton" showed Corporal Jenkins' professional ability to be both striking and natural.

* * *

THE SERIOUS looking clerk-typist with the 94th Quartermaster Battalion Headquarters was graduated from Glenville High School in Cleveland, Ohio, in '48, where he became interested in radio acting.

"The Cleveland Board of Education sponsored a series of radio shows," he explains, "which were dramatizations of historical events used as training aids in the school system.

"The shows were piped to various schools, geared to the particular level of education, and were well-accepted. I acted in a few plays at the high school level."

While studying drama at Howard University in Washington, D.C., Ed encountered all phases of the theater, from acting and directing to stage-craft.

* * *

BEFORE RECEIVING his bachelor of Arts degree in drama, he had directed Steinbeck's "Burning Bright" and had written his own one-act play, "Bradford Kline," which was staged by the Howard Theater Group as a tribute to his creative talents.

In June of '53, Ed traded mortarboard for M-1 and took his basic training at Fort Knox, Ky. He completed Unit Supply Specialist training here and was assigned to the 576th QM Co. before moving to the 94th 2M. Bn. Hqs.

The twenty-four-year old corporal plans to work toward his masters degree at Western Reserve University in Cleveland upon separation this summer, and after that, as he comments, "I'll try New York and see what fate has in store for me."

CPL. EDMOND T. JENKINS

EARTHA KITT
"Mrs. Patterson"

Baltimore, Md.

PEARL BAILEY
"House of Flowers"

Past year ill-fated one for Broadway plays

NEW YORK (ANP) — Over the years, tradition has decreed that the theatrical year shall end on the last day of May when Actors Equity run-of-the-play contracts expire. The new season's activities will not start in earnest until September.

This season saw three fewer shows than the previous year—in other words, the 1953-54 season saw 73 productions against 70 for the 1954-55 season. Of the 70 productions that hit Broadway, two were what is commonly called "colored shows."

Eartha Kitt's ill fated "Mrs. Patterson" lasted 101 performances and Truman Capote's "House of Flowers" managed to squeeze in 165, the third longest run on Broadway.

* * *

BOTH PRODUCTIONS lost money in spite of names that were featured in the productions. Eartha Kitt failed to lure the customers although the critics raved over her performance.

The Pearl Bailey - Juanita Hall combo, backed by Fred O'Neal and Rawn Spearman in the male roles, and lovely Carmen DeLavallade doing the dance leads, couldn't carry the weak plot in spite of the new sensational find Dihanne Carroll—the most talked of youngster since the early days of Lena Horne.

6-11-55

There doesn't seem to be too much in the immediate future in the way of Broadway productions with tan stars although rumors have Miss Horne signed for a sweet part in a forthcoming Broadway production.

Afro-American

New Englanders Will See Famous Dancers

49c(1)(b)

JACOBS PILLOW, Mass. (ANP) — Several dance groups are scheduled to appear here when the Jacobs Pillow Dance Festival opens its "dance barn" summer season, July 1. The festival is held nine miles east of Lee, Mass., in the "festival corridor" of the Berkshires.

Fifty-three performances are scheduled for the 10-week session. This marks the 23rd consecutive year in the country's oldest dance center and the 14th season in the Ted Shawn Theatre, the first and only theatre built exclusively for the dance. This year, for the first time, a Tuesday evening performance will be given during the peak week of the festival.

Negro dance groups and the date of their appearances are as follows:

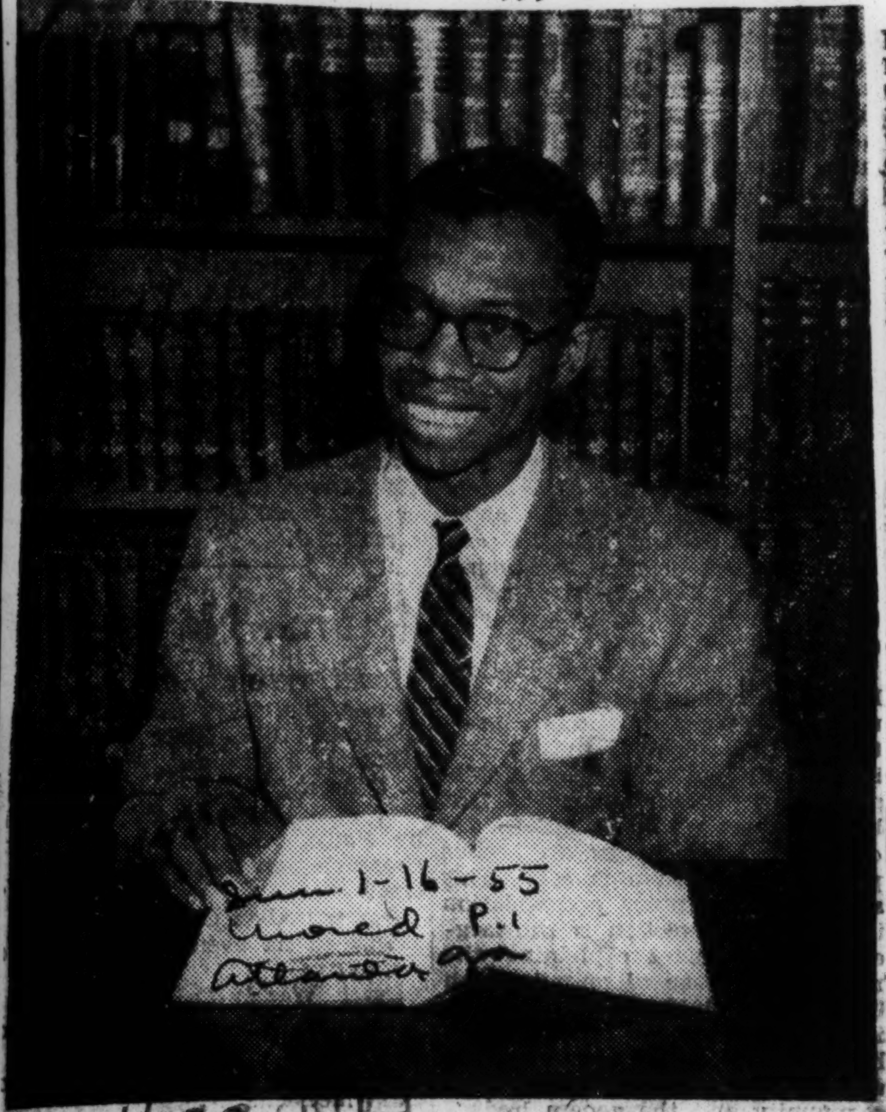
Saturday, July 2 — The John Butler Dance Theatre (Modern) with Glen Tetley and Mary Hinkson in New Works.

Friday, July 22 — Jean Leon Destine and Company (Dances of Haiti).

Friday, Aug. 26 — The Negro Dance Theatre with Aubrey Hitchens directing.

49c(1) (b) 1955

AT THE SEVENTH HOUR


Jan 1-16-55
[illegible] P.1
Atlanta Ga

49c(1)(b)

CLARK COLLEGE'S PLAYWRIGHT HOLMAN — M. Carl Holman posed for the cameraman just before his departure last week for New Haven, Connecticut where he will be on hand to witness the Yale University Players, in his three-act drama "At the Seventh Hour." Mr. Holman returned to Yale at the request of the Drama Department.

Clark Professor Witnesses Yale Production Of His Original Play

[illegible] P.1

49c(1)(b)

Jan 1-16-55

Atlanta

"At the Seventh Hour," a drama in three acts by M. Carl Holman, Professor of English at Clark College, will open tomorrow night in the Yale University Theatre, New Haven, Connecticut. Mr. Holman's play, chosen by the Yale Department of Drama as its mid-year production, will be the only original major production presented by the Department this year and will be directed by Mr. Leo Lavandero of the Yale Drama faculty.

The play concerns a childless couple transplanted from the rural south to the north, who in their anxiety to complete their marriage, become isolated from one another and fall under the influence of a religious fanatic with nearly tragic results. It will run the entire week of January 17-22.

Mr. Holman's experiences as a writer began when he was in the elementary grades and continued through high school and at Lincoln University, Missouri, from which he received the A. B. degree in English. There he was on the staff of the "Lincoln Clarion" student news paper which provided many of his poems and articles. After he received his A. B. degree in English from Lincoln, he matriculated at the University of Chicago where he earned the master's degree in English and where he won the coveted Fiske Poetry Prize.

Subsequently he taught at his Alma Mater, Lincoln University; at Hampton Institute, Virginia; at Clark College; and later entered Yale University's School of Fine Arts. At Yale, for one year he was a John Hay Whitney fellow and for two years a General Education Board fellow, both in playwriting.

There he also won the Blevins-Davis Playwriting Prize for "Aliens from the Commonwealth," a three-act play similarly produced by the Yale theatre. The author of numerous radio scripts, including "The Other One," which won for him a Dr. Christian prize in 1951, Mr. Holman also wrote a television script, "The Fall Guy," which was enacted on CBS's "Danger" in February, 1954. To him is also credited many poems and criticisms appearing in leading journals and anthologies; and in 1949-50 while a member of the Clark faculty, he was the recipient of a John Hay Whitney fellowship in fiction out of which a novel now completed and accepted for publication.

Mr. Holman has been at Clark since 1948 and offers courses primarily in creative writing. He is married to the former Miss Mariella Alma and is the father of two sons and a daughter, Kerry, 5; Karen, 4; and Kent, 22 months.

Yale presents drama written by Clark prof.

49c(1)(b)

NEW HAVEN—"At the Seventh Hour," a drama in three acts by M. Carl Holman, professor of English at Clark College, Atlanta, Ga., opened Monday in the Yale University Theatre.

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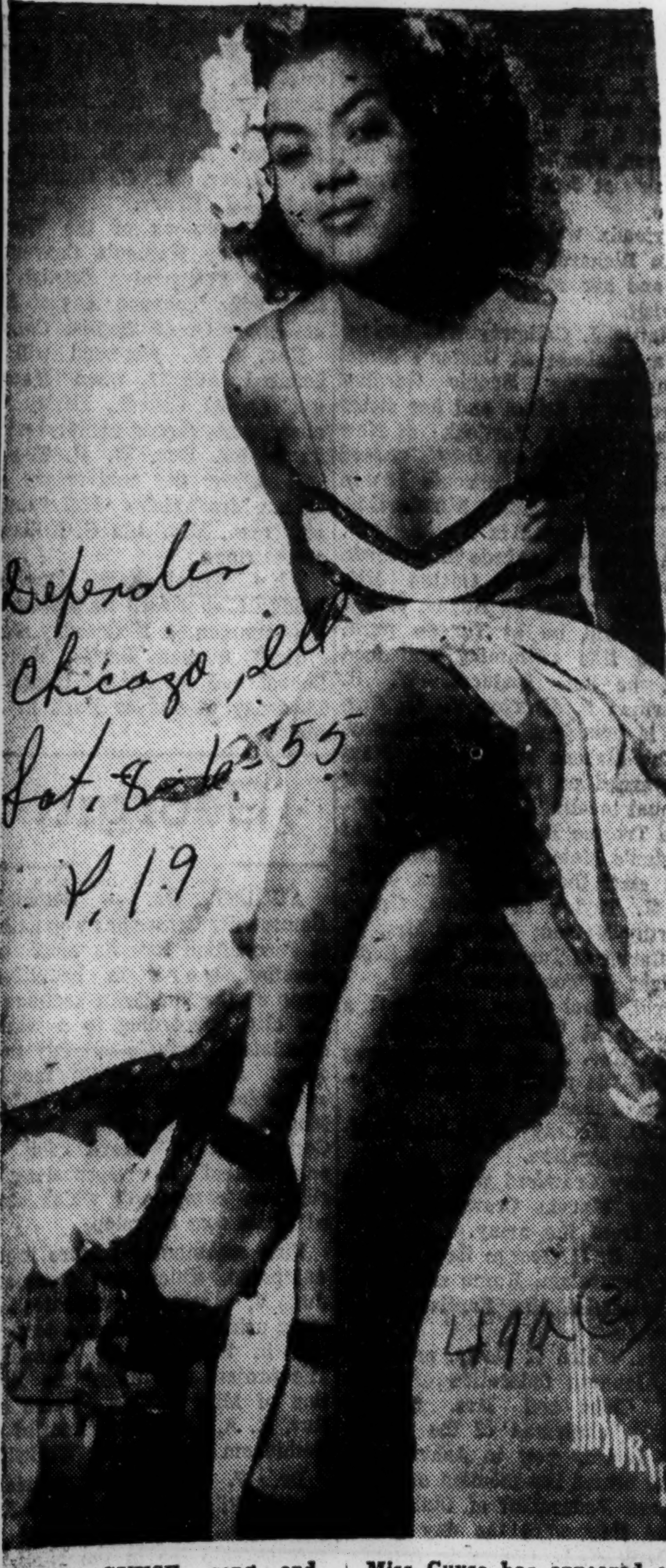
49c(1)(b) 1955



Defender
Chicago, Ill
Sat, 8-6-55
P. 19

49a(3)

SHELIA GUYSE, song and dance "it" girl is being sought by Eddie Rochester Anderson for a leading role in his picture to be released this fall.

Miss Guyse has appeared on Broadway in several successful productions and is a well known vocalist.

BULL DREW ACES

Pair Will Carry 'Romantic' Angle Of Outlaw Film

Defender P. 8
Chicago, Ill
Sat, 7-30-55

HOLLYWOOD — Eddie 'Rochester' Anderson who has appeared in numerous films is all set to star himself in a flicker to be titled 'Bull Drew Aces.'

In addition to "Rochester" the film will feature Hilda Sims and Herb Jeffries. An effort is being made to secure Shelia Guyes for an important "it" role, early releases indicate. And of course aiding Rochester in the fun role would be master comic, Mantan Morland, often seen in the repeater Charlie Chan series on TV.

49c(1)

"Bull Drew Aces" is the story of a Sepia U. S. marshall who was out to get two men wanted by the government. The man had been able to escape the law by various intrigues and maneuvers. Among the places they selected to evade the law was Boley, Okla., an all-Negro town and later Mound Bayou.

The government selects a Negro marshal, dispatches him to the two towns and he returns with the men in handcuffs.

What makes the story sensational is what happens between the time the marshal is sent out and his return with his captives. The many pitfalls of danger that he is barely able to escape. The strange methods of deception and protection the outlaws employ to hide their whereabouts.

And of course there is also a hot love story with Jeffries and Miss Sims featured. Although Rochester will produce the pix independentantly it will be released through United Artist. Insiders say all major details for producing the pix have been cared for and soon as a much sought after director is available from his present duties shooting will begin.

There will be several other faces in the film but those mentioned above are the reigning stars. Dialogue and other materials will all be censored by Rochester after the writers have completed their work. It will be a Rochester approved flicker in every sense.

49c(1) (b) 1955 CARMEN JONES

Dorothy Dandridge Wins Film Award

World

Fri 8-26-55

P. 3

Atlanta, Ga.

49c(1)(b)

HOLLYWOOD — (ANP)— Dorothy Dandridge was voted the best actress of the year for her performance in "Carmen Jones" by the Locarno Film Festival, according to word received from Switzerland by her manager, Earl Mills.

"Carmen Jones" received honors in the line-up of international films shown and prizes went to "Marty" and "Summertime," the two other American entries. Voted best actor was German star Koch Hooge.

It was Miss Dandridge's first European award as best actress. Although "Carmen Jones" was shown at the Cannes Festival recently, she was not included in the list of eligible actresses because of the non-competitive status of the musical.

49c(1)(b) 1955

CARMEN JONES

Post and Times Herald
P. 25
Washington, D.C.

The Hot Carmen

Wed. 1-26-55

Dorothy Dandridge stars in "Carmen Jones," Oscar Hammerstein's modern adaptation of the Bizet opera which takes over the Capitol Thursday after today's two performances by the London Festival Ballet.

49c(1)(b)

Afro-American

France bars Carmen Jones pic til 1971

Date 3-1-55

PARIS — Otto Preminger's "Carmen Jones," currently playing in England, won't be available for showing in France until 1971, under the Berne convention agreement.

49c(1)(b)

The release here is being held up by the publishers of George A. Bizet's music, and they have announced they will continue this ban so long as they have any control on copyrights under the Berne agreements.

Baltimore

Bizet wrote the opera, "Carmen," on which the film is based. Publishers aren't raising any coin issue; to them, it's principle—they feel Bizet's music was "desecrated" by the writing of new English lyrics and performances by a non-operatic colored cast.

Md.

IN THE REIGN OF 'THE EMPEROR JONES'

2-20-55 49c(1)(b)
New York

The New York Times by (Sam Falk)

Ossie Davis (center) plays the title role in the Eugene O'Neill drama to be seen Wednesday from 9 to 10 P.M. on N.B.C.-TV. The others are Everett Sloane (left) and Rex Ingram.

'Emperor Jones' Play NAACP Objects To TV

Call Fri 2-25-55 P. 1

Kansas City

49c(1)(b)

1955

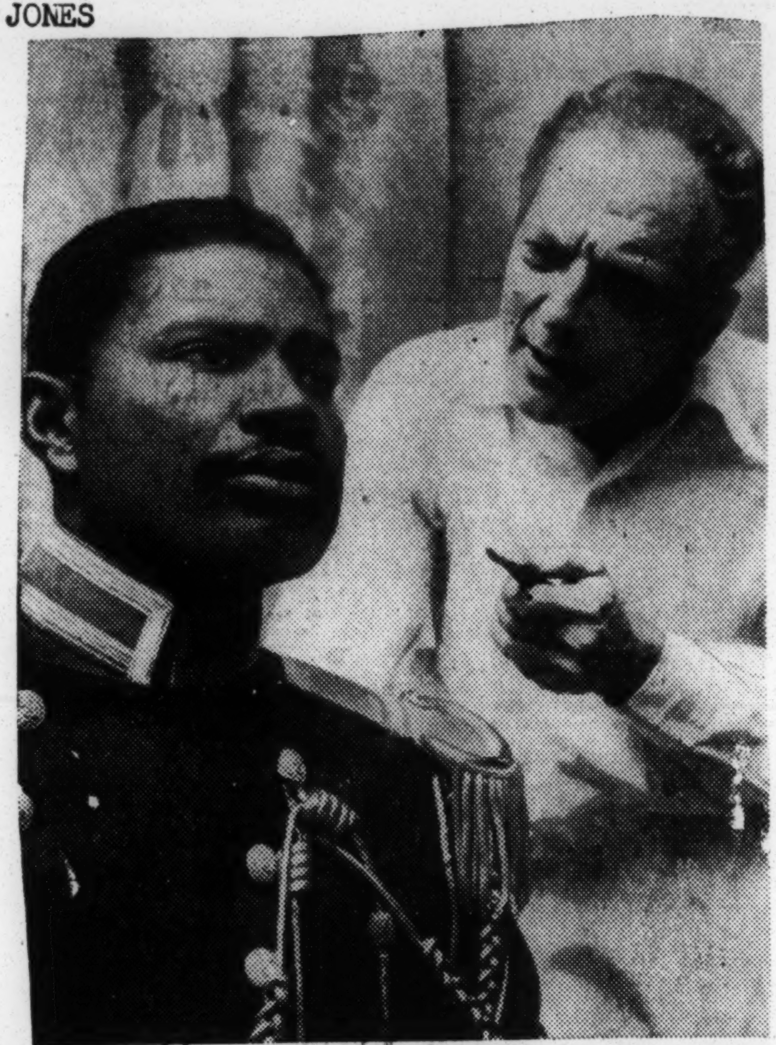
NEW YORK.— The NAACP objected this week to a proposed revival on television of the Eugene O'Neill play, "The Emperor Jones."

In a telegram sent to the Kraft Foods company in Chicago, sponsors of the proposed program, Roy Wilkins, NAACP administrator, asserted: "Our organization believes that revival of this play ("The Emperor Jones") is most untimely and may tend to perpetuate unwholesome racial stereotypes.

"During this period of steady progress towards a more democratic society, presentation of this play may prove harmful. Accordingly, we would urge your company to replace this program with a play more in line with the spirit of the times."

Discussing "The Emperor Jones" in a column written for newspaper publication last summer, Walter White, executive secretary of the NAACP, declared that "whatever O'Neill's intent, the play (is) a skilled composite of virtually every stereotype of the Negro ever conceived—a creature of fear, superstition and ignorance, addicted to jargonish dialect, and patently one with so thin a veneer of civilization that the least upset caused its wearer to revert to the barbarism of the African jungle.

". . . Despite a succession of court decisions and other advances over racial prejudices and stereotypes, there are still far too many Americans whose concept of the Negro parallels that of O'Neill . . . The time will come when . . . 'The Emperor Jones' can be presented with public acceptance of its central character as a human being who disintegrates when obsessed with power, and not as one typical of a race."



49c(1)(b)

'The Emperor Jones' on TV

Herald Tribune

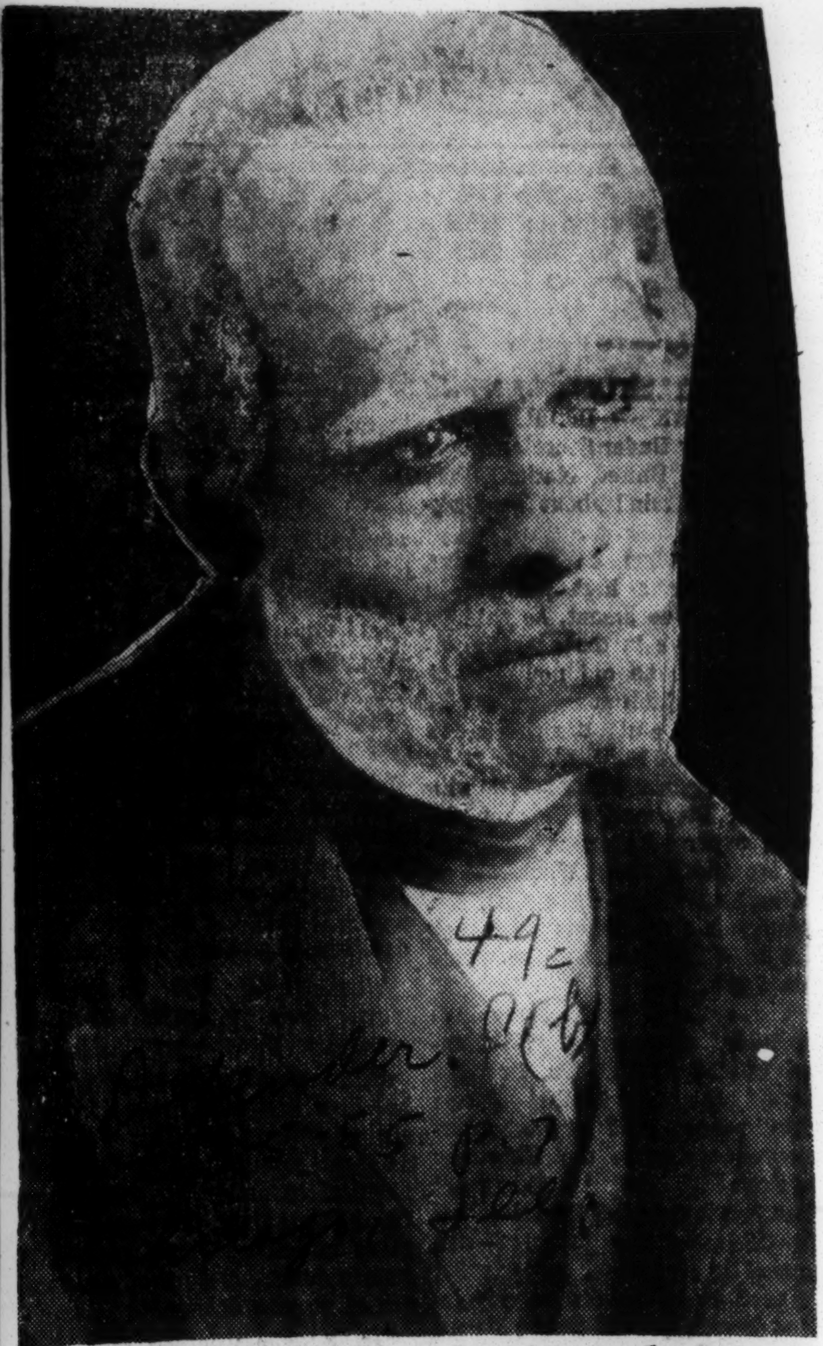
"The Emperor Jones," Eugene O'Neill's drama, of a swashbuckling ex-Pullman porter turned tyrannical ruler, will be presented in compatible color and black and white on "Kraft Television Theater" Wednesday on NBC-TV at 9 p. m.

Ossie Davis (left above) will play the title role. Everett Sloane (right) a leading player in "Kraft's TV Theater's" widely acclaimed production "Patterns," will portray the cynical trader Smithers.

New York

The O'Neill drama tells the story of Brutus Jones, fugitive from justice, who by cunning and ruthlessness establishes himself as emperor of a small West Indian island.

49c(1) (b) 1955 EMPEROR JONES



49c
(1)(b)
[illegible]
55 p.7
Sec.

ONE OF CHARLIE Gilpin's earlier success was his role in "In Abraham's Busom," the performance that really set the wheels rolling enroute to the "Emperor Jones" part.

NBC—TV 'Emperor Jones' Revives Memories Of Great Charles Gilpin

Defender Sat. 3-5-55 P. 7 Chicago, Ill.

Olde Tymers Scrapbook

Magic of His Voice And Diction Seldom Equaled On A Stage

49c-11(2-)

By ROB ROY

Old Timers seeing the NBC-TV production of Eugene O'Neal's "The Emperor Jones" starring Ossie Davis Wednesday night must have recalled the sterling performances by the late Charles Gilpin who gave the vehicle a well earned spot on the Broadway and filmland-trial years ago. The role created for Mr. Gilpin was perhaps the first he had appeared in on Broadwa-y in a title role. The film version, made originally by Gilpin later followed with Paul Robeson and later Rex Ingram, as "The Emperor." And now come Ossie Davis, a former Chicagoan to highlight the role for TV audiences. And quite a job Mr. Davis did with the role.

Of all the "Emperors" this corner yields to that of Gilpin as the best. His majestic approach; olid basso voice, flawless speech and superb diction were the rare jewels in his performances.

Gilpin, best known for his "Emperor" role was considered one of the very great actors of his time. As a member of the old Lafeyette players his fame became world wide. Royalty visiting this country made it a must to witness at least one performance by the Lafayette players and almost always it was on the night Charles Gilpin was to be starred.

In the film version Mr. Gilpin was the same great performer Broadway had raved over but much of the close up greatness was lost. His performance was before the talkies came in and much of the finesse was lost. It was hard to warm up to Gilpin in silent films when only imagination of his great voice and clear diction survived.

Ossie Davis' "The Emperor" on TV. was delightful. As a newcomer to the big time he showed plainly that his place among the top artists is well merited. He may not have offered the king like approach that was true of Gilpin's but, on the other hand atmospheric conditions may have d something to do with that rtainly the stage was much aller than the ones used in the ovie and the scenery hardly as erd and breath taking.

OFF STAGE Mr. Gilpin was of the nation's best dressers. Friends say he often spent as much as $50 for a hat and almost as much for shoes, an amazing spendthrift for that period.

However his performance was good enough to serve as a reminder of someone who was amony the greatest. And that omeone is the late Charles Gilpin ho rated in comparison with the arrymores, Frank Bacon (2 years n Broadway in "Lightning" Bert illiams and other greats.

There are many who think the presentation of last week's TV version of "The Emperor Jones" was in bad taste and not good interracial propaganda. NBC-TV must have disagreed. If not they would not have chanced its programming. On the other side of the fenc there are quite a few non-Sepians who felt th same way about th same chain's recent screening of the opera "Tosca" with Leontyne Price appearing opposite David Poleri, an ofay. Just might be that NBC figured one would offset the other. Anyway the program was entertaining; Davis handled himself admirably and having no chip on our narrow shoulders we enjoyed both the hour show and being caused to think of the late Charles Gilpin.

Defender Sat 3-5-55

OSSIE DAVIS who appeared as "Emperor" in the recent TV version of the play "The Emperor Jones" is a graduate of Chicago's Little Theatre group who went East in search of more fame and gold.

49c(1)(b)
Defender
Chicago Ill. Sat. 8-27-55

Called 'Freedom'

African Play Stirs Audience In London

49c(1)(b)

LONDON— The new all-African play called "Freedom" opened triumphantly in the Westminister Theater, here last week. As the curtain fell, the audience, which packed every corner of the theater, rose to its feet for a ten minute standing ovation.

The African play began in darkness with the throbbing of African drums and a haunting new song for Africa. When the curtain opened on a magnificent blaze of light and color of a Rayal Palace the audience burst into prolonged applause.

Hundreds of Africans were in the theater. The whole audience followed every line of the play with sensitive attention. Each colorful moving scene carried everyone into the heart of Africa.

The High Commissioner from Central Africa changed engagements to be present and stayed three quarters of an hour afterwards. The Minister of Education from Sierra Leone was present. Fourteen African countries were represented. Also present were the officials from the High Commissioners' offices from Nigerio, the Gold Coast, India and Pakistan.

The information officer for the Nigerian Government rushed to the telephone in the first interval and rang a British National Newspaper and told them, "You are missing an unforgettable experience." The paper had a reporter and photographer there in a half hour.

Cabled congratulations from two Negerian Federal Ministers were read to the audience. A Pakistain industrialist gave two thousand pounds today to help keep "Freedom' on the road.

Hundreds stayed late in the theater. A veteran theater fireman summed up the unique quality of the evening, "You have blown the top off this theater tonight. I've never seen a first night like it."

"Freedom" was written and produced in six days by Africans from South Africa, Nigeria, the Gold Coast and East Africa. In the cast there are three West African M. P.'s the National Secretary of a Nigerian Trade Union, the Chairman of the Enugu Urban District Council, a Bank Manager, Nigerian, Cameroonian and Somaliland students, teachers, American Negroes, the leader of the Market Women of Lagos and the President of 10,000 African teachers.

It had its premiere in Caux Switzerland, at the Moral Re-Armament Assembly there.

New All-African Play Gets Ovation In London, England

Globe
Fri. 8-19-55
P. 7
Nashville Tenn.

BY CABLE-LONDON, August 11. The new all-African play called "Freedom" opened triumphantly in the Westminster Theater. London, last night. As the curtain fell the audience which packed every corner of the theater, rose to its feet for a ten minute standing ovation. They would not sit down, but went on standing while the cast sang a specially written song called "Freedom" and then the Bantu National Anthem, "Nkosi Sikeleli Afrika." The African play began in darkness with the throbbing of African drums and a haunting new song for Africa. When the curtain opened on a magnificent blaze of light and color of a Royal Palace the audience burst into prolonged applause.

Hundreds of Africans were in the theater. The whole audience followed every line of the play with sensitive attention. Each colorful moving scene carried everyone into the heart of Africa. A Nigerian Trade Union leader said. "This play shows exactly what we Africans feel in a way no speeches or newspapers could ever do." The Chief who founded the West African Students Union in London stated. "Now we understand what MRA is—it means unity." One diplomat said. "This is the best play I have ever seen."

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John McGovern. Member of Parliament from Shettlestone, in introducing the play spoke of the challenge which Africa and Asia are bringing. His closing words, were. "Frank Buchman is the greatest living statesman of our generation. If he had been listened to by myself and others thirty years ago the world would be a different place. But let us make amends and stir the hearts and minds of men to save the world from the destruction that faces us."

"Freedom" was written and produced in six days by Africans from South Africa, Nigeria, the Gold Coast and East Africa. In the cast there are three West Africans M.P.s. the National Secretary of a Nigerian Trade Union, the Chairman of the Enugu Urban District Council. a Bank Manager, Nigerian, Cameroonians and Somaliland students, teachers. American Negroes, the leader of the Market Women of Lagos and the President og 10,000 African teachers.

At it premiere in Caux, Switzerland, at the Moral Re-Armament Assembly there, Mr. Albert M. Bethune, son of Mary McLeod Bethune, and Assistant Grand Eralted Ruler of I. B. O. E. P. (Order of Elk), stated, "After you are through with Africa, come to America and help us. This is a great play and it will fulfil its world task."

49c(1)(b) 1955

GENTLE FOLKS

Courier
Sat 9-3-55
P. 14
Pittsburgh, Pa.

49 [illegible]

New Venture—Ethel Waters who has had nothing but hit Brodway shows to her credit over the past decade is being set for another bright light venture this fall. Titled the "Gentle Folks," the opus will be produced by Stephen Morrow and Warren Stewart.

'House of Flowers' Debuts on Broadway

by PHYLLIS BATTELLE

NEW YORK. — (INS) —The most famous faces from society and the theatre went wide-eyed last week as they got their first look at a rich and colorful broadway musical titled "House of Flowers."

Cue

But the famous faces turned a trifle strained before the long loud evening was through.

For "House of Flowers," an extravaganza starring Pearl Bailey, was not only overwhelming. It was also over-long.

P.9

Written by Truman Capote, with music by Harold Arlen, the show was well-stocked with beautiful singing, girls, wonderful voodoo dances, startingly colorful settings and lively performances by Miss Bailey and her competent set of featured artists.

Audience Become "Saturated"

Somewhere about the beginning of the last act, however, it became apparent that this nonsense, glittering as it was, had gone on long enough. After two and one-half hours of hot and cold running musical splendor, a great many people had left the theatre satisfied but saturated.

The story concerns two flossy hordellos on an island in the West Indies. One is run by Madame Fleur (Miss Bailey) and the other by Madame Tango (Juanita Hall, of "South Pacific" fame.)

The love interest revolves around a newcomer to Broadway a 19-year-old Negro soprano named Diahann Carroll—and it is she who provides the two almost-thrilling musical moments in "House of Flowers," singing a pair of ballads called "A Sleeping Bee" and "I Never Have Seen Snow."

Music Sounds Familiar

Pearl is her usually sly, casually-insinuating self, and Juanita Hall seems several notches less ingratiating as a madame than she appeared in her "S.P." role as Bloody Mary.

The music is melodic, but most of it sounds vaguely familiar and a couple of the songs seem to have been inserted, loosely, to make good juke-box listening. Particularly in the case of a Pearl Bailey solo called "Don't Like Goodbyes," which has lyrics that bear no relation whatsoever to the action of the story.

The Pearl Bailey-Juanita Hall combo, backed by Fred O'Neal and Rawn Spearman in the male roles, and lovely Carmen DeLavallade doing the dance leads, couldn't carry the weak plot in spite of the new sensational find Dihann Carroll — the most talked of youngster since the early days of Lena Horne.

There doesn't seem to be too much in the immediate future in the way of Broadway productions with tan stars although rumors have Miss Horne signed for a sweet part in a forthcoming Broadway production.

49c(1)(b)

Defender

55

8.7 Chic

DIAHANN CARROLL, who starred in "Carmen Jones" and is now one of the featured players in the Broadwayer "House of Flowers" is shown when she appeared as guest star on the Eddie Fisher TV show over NBC chair.

'House of Flowers' Has Thir Longest Run on Broadway

NEW YORK. — (ANP) — Over the years, tradition has decreed that the theatrical year shall end on the last day of May when Actors Equity run-of-the play contracts expire. The new season's activities will not start in earnest until September.

Cue

P.9

This season saw three fewer shows than the previous year, in other words the 1953-54 season saw 73 productions against 70 for the 1954-55 season. Of the 70 productions that hit Broadway, two were what is commonly called "Negro shows." Eartha Kitt's ill fated "Mrs. Patterson" lasted 101 performances and Truman Capote's "House of Flowers" managed to squeeze in 165, the third longest run on Broadway.

Both productions lost money in spite of names that were featured in the productions. Eartha Kitt failed to lure the customers although the critics raved over her performance.

'House of Flowers' Goes to the Dogs

NEW YORK—Last Wednesday "The House of Flowers," the Broadway musical which stars Pearl Bailey, went to the dogs by invitation. From where we're writing, it seemed awfully like one of Dorothy Ross' publicity stunts, but somehow the bait of something free never fails to catch those in the press swim.

It all started with a nice gilt-edge invitation, which one of our newspaper background should have smelled miles away 'cause we were asked to bring along a lensman. However, we didn't and we fell muzzle and chain. In the proper outfit off we taxied to the stage entrance of the Alvin Theatre with high hopes of snatching a free lunch, the party was lunch time and called to celebrate at a wedding party for Mr. and Mrs. Riley. How were we to know that Mr. and Mrs. Riley were two Boxer dogs belonging to the star of the opus, Pearl Bailey.

Pittsburgh

It seems that it all started when Pearl was robbed a few weeks ago and her ever lovin' husband, drummer Louis Bellson gave her another dog to help protect the house. The dog, a Miss Ginger from Canada, not only fell madly in love with the mistress of the house, but her "Mr. Riley" as well. Despite the fact that he didn't do too good a job protecting what belonged to Pearl, Miss Ginger decided to put her female fate into his keeping—and so they were spliced. Therefore instead of just going to the party this scribe should have sent his favorite pet.

Guests at the affair were from all the canine classes and included Juanita Hall's miniature Schnauzer, Enid Mosier's Afgahan Hound, plus a scattering of poodles, Cocker spaniels and the sweetest collection of mutts you ever did see. Refreshments, including a special wedding cake, were supplied by Ken-L-Ration and there wasn't a thing to eat or drink for—Billy Rowe.

House of Flowers Proves No Bed of Roses For Producers

Pittsburgh

NEW YORK — "House of Flowers," which wound up its Broadway run last week turned out to be anything but a bed of roses for its producer, Saint Subber. The approximate loss for the production's 164 performances here was announced as around $205,000 on a $250,000 investment.

The production, which starred Pearl Bailey and featured Juanita Hall ran for twenty-one weeks at the Alvin Theater. It came to town after many changes during its trial run in Philadelphia and continued to make changes here. Written by Truman Capote with music by Harold Arlen the opus was mildly lauded by the critics and did well its first few weeks on the street of glare and glamour.

Fox interested in 'House of Flowers'

49c(3)

NEW YORK (ANP)—Reports that Twentieth Century Fox is interested in buying screen rights to "House of Flowers," provided Miss Pearl Bailey is available for the leading role, open up discussions on what kind of a picture could be made from the play as it is now presented.

Knowing the strict censorship imposed on the screen, much of which was winked at in recent productions with all colored casts, Broadway is betting that a slick rewrite job by Hollywood script doctors will make the play as sensational as previous hits turned out by Hollywood. The actors are available and the scanty book can be made believable.

Baltimore

49c(1) (b) 1955

NEGRO SPIRITUAL

French Negroes Featured In Play Of Deep South

World S.6 Atlanta, Ga.

BY NANCY CUNRAD

PARIS — (ANP) — "NEGRO SPIRITUAL" is the rather odd title of a new, long, one-act play in Paris and its author, Yves Jamiaque, calls it a "statement of fact." The theme is race-hatred. But the very first point to make is this: although it is in French and all the actors are French Negroes save the white woman-lead and Marcel Lupovici, who ably directed it and plays the white Southerner, the remarkable authenticity and sincerity and good acting of these colored players is such that a reality of its own is created. We are looking at tragedy in the Deep South. The necessary readjustment has succeeded.

49c(1)

A strange story perhaps. Negro Dr. Bistouri has just brought a child into the world while Negro workers sit outside talking, and Zandra, the "high-yaller" prostitute stands watching the night and talks with embittered heart. A white workman staggers in bearing the body of a lynched Negro whom they all knew. Fearing the mob is after him, he asks for hiding. Zandra gives him her room. But her hatred of whites lashes her into a frenzy and soon she is telling them that this man has only come here, after all, so as to mock them. Even he is an enemy.

Tues. 1-18-55

She urges them to kill him—a life for a life. Her frenzy affects them, and Tom, who fought in the last war starts off to do her bidding. Dr. Bistouri argues: this is no way to make things better for one's race. Dawn comes and the white man slips away and Zandra's hysterical fury is defated. In other words hatred loses the battle.

49c(1)

Bitter and ironic, even tough and stark, despite the strong and honorable sentiments expressed by the doctor, this play would surely make good reading, for it has one or two fine tirades (the white man's part—bewildered and part-objective description is excellent) and some striking lines, such as Zandra's "The whites have given me hatred, and the Negroes, shame. Can you only think of liberty when there's uniform on your back?"

She upbraids Tom for his hesitation in killing. This very hesitation on the part of all makes the doctor says:

"You show me you don't even know how you're going to set about it. That's proof that you are human."

The author has obviously felt his subject deeply. Aminel (the doctor), Douta Seck, Tony Vivies and Bechir Toure (Tom), all Negro, were excellent actors. Zandra (Yanilou) and Lupovici (both French) were in perfect harmony with the cast and the entire performance shows how convincing can be a mixed Negro and white performance. It is a play for the serious-minded—as was Sartre's "Respectful Prostitute" some years ago in which the same authenticity and sincerity despite the necessary adjustment that has to be made in the matter of country and language, was apparent.

'PORGY' ACCEPTS BID FROM RUSSIA

N.Y. Times

American Troupe to Appear in Moscow After Tour in Mexico Closes Oct. 22

~~Fri. 9-2-55~~

Special to The New York Times.

WASHINGTON, Sept. 1—The Iron Curtain is going up for the American folk opera "Porgy and Bess."

P. 15

49c(1)(b)

Today, an official Soviet invitation was extended for "Porgy and Bess" to appear in Moscow. It was accepted immediately by Robert Breen, director of the production and co-producer with Blevins Davis. Participating in the auspices for the Russian engagement will be the International Exchange Program of the American National Theatre and Academy.

New York N.Y.

The formal invitation was tendered to Mr. Breen by Sergei R. Striganov, chargé d'affaires of the Soviet Embassy, on behalf of the Soviet Ministry of Culture.

The "Porgy and Bess" company, which has played in most of the countries of Europe, is presently in Latin America. The Soviet tour will occur immediately after the Latin American engagement, which closes Oct. 22 in Mexico City.

The Soviet Culture Ministry suggested a two-week engagement in Moscow. Mr. Breen suggested that a longer period might be desirable, since experience with the folk opera in other European countries had shown that a fortnight's showing was much too short to satisfy popular demand.

The Russians agreed to consider the lengthening of the engagement.

Sensation Seen

It was not yet known in what Moscow theatre "Porgy and Bess" would be shown. But there was no question that it would be the sensation of the Moscow theatrical season.

This is the first engagement in Moscow for an American theatrical company in recent times. In fact, there is no record of any similar American appearance in Moscow since the Bolshevik Revolution thirty-eight years ago.

The only comparable foreign appearance in Moscow was that of the Comedie Française, which went to Russia in the spring of 1954. Russians turned out by the thousands just to watch the French actors and actresses go in and out of the Maly Theatre, where they performed. Tickets for the performances were sold at black market rates of $50 and $75.

The American appearance was expected to cause even greater excitement. For one thing, the music of George Gershwin is familiar to many Russians, whereas relatively few could understand the French of Molière's plays put on by the Comedie Française.

An advance tip on the "Porgy and Bess" invitation had come yesterday from Moscow, where Vladimir Kemerov, a deputy Minister of Culture, revealed that the invitation would be extended.

Radio Plays Gershwin Tunes

Americans in Moscow had noted, also, that in recent days the official Soviet radio had been presenting a number of Gershwin melodies.

Mr. Breen and his associates have been working for many months to bring their production into Moscow. The opera was shown with outstanding success last winter in Belgrade, Yugoslavia.

Now that "Porgy and Bess" has broken the ice, it was believed that other American cultural attractions would be going to Moscow. It was expected, also, that Soviet groups, possibly including the famed Bolshoi Theater Ballet, would receive permission to visit the United States.

It was understood that the Bolshoi company, or at least a group of its top dancers, had already completed arrangements for appearances in England next spring.

All-Negro Cast to Do 'Hamlet'

Times Tues 10-4-55 P. 46 49c(1)(b) New York N.Y.

An all-Negro cast will interpret "Hamlet," the opening bill of the Rochester (N. Y.) Arena Theatre's sixth year on Nov. 8. Earle Hyman has been chosen to portray the name role in a company which will include Sidney Poitier, Frederick O'Neal, Ozzie Davis and Ruby Dee. The director is Owen Dodson.

"Porgy" in Russia

Courier 49c(1)(b) Sat 10-1-55 Pittsburgh, Pa.

MOSCOW — A Soviet official announced last week that "Porgy and Bess" played by an all-American cast would open a Moscow run in November.

Porgy and Bess Company to pay own way to Russia

Afro-American P. 7 Baltimore, Md.

WASHINGTON (ANP) — Robert Breen, director and co-producer of "Porgy and Bess," said the touring company would raise fare from private sources to accept a Russian invitation to visit Moscow and other communist capitals.

49c(1)(b)

Breen made the announcement after the State Department declined to finance the tour which begins in Moscow Nov. 1.

The company accepted an invitation from the Soviet Ministry of Culture for a three-week appearance; after that, they are to perform in Bucharest, Budapest, Prague, and Berlin.

Sat 10-8-55

IN EACH of these countries all their expenses will be paid by the respective governments, but they still have to finance the trasportation of 82 members of the cast and 25 tons of baggage to the border of Russia and back to the United States.

The decision not to back the tour was reached by Herbert Hoover Jr., under secretary of State, and Theodore Streibert, director of the U.S. Information Agency.

They said cost and political considerations had combined to bring about the decision although they recognized the production as one of the most effectual representations the U.S. could send behind the Iron Curtain.

* * *

THE COMPANY will wind up its current Latin American tour in Mexico City on Oct. 22 and will fly directly to Berlin, traveling from there to Moscow by train.

Breen said he plans to raise the necessary $300,000 from private sources. The State Department has announced that it will not put any obstacles in the way of the company if it can finance the trip.

SOVIET AIDE REPORTS 'PORGY' DUE IN RUSSIA

Times

Special to The New York Times.

MOSCOW, Aug. 31—The American folk opera "Porgy and Bess" will be coming to Moscow in November, Vladimir Kemerov, a Soviet Deputy Minister of Culture, stated today.

Thurs 9-1-55 P. 19 49c(1)(b) New York N.Y.

He gave that information to United States Representative John Rhodes, Republican of Arizona, who talked with the deputy minister about cultural exchanges between the United States and the Soviet Union.

Mr. Kemerov said the details of the engagement in Moscow had not been settled yet.

When Mr. Rhodes expressed surprise at the news the Soviet official laughed and said a member of Congress had to come to Moscow to get information about cultural exchanges between the two countries.

The statement that the Du Bose Heyward-George and Ida Gershwin work will play here also may be news to the management of the company that lately has been presenting the opera in South America and which previously has appeared in several European and Middle East capitals.

Robert Breen, director of the production, who is believed to be in New York, and his wife, Wilva, who is in Brussels, Belgium, have been hoping that one of them could come here soon to discuss the project.

'PORGY' REVEALS U.S. TO GERMANS

Times P. 38 New York City N.Y.

Tour Audiences Made Aware of Humane, Vital America, Portrayed With Artistry

~~Tues 11-22-55~~

By M. S. HANDLER

Special to The New York Times.

BONN, Germany, Nov. 21—Blevins Davis' and Robert Breen's production of "Porgy and Bess," which opened its West German tour Friday with a thundering success in Duesseldorf, has opened a window on a United States that is little known to the German people.

49c(1)(b) P. 38

The Negro cast, without the blessing of subsidies from the United States budget, will perform in Frankfurt, Munich and West Berlin before journeying to the Soviet Union, where the production will be seen in Leningrad, Moscow and possibly Kiez.

The United States the Germans are seeing is one throbbing with new art forms, profoundly humane in its view of the common man, truthful in its examination of his plight and that of the social group and performed with an artistry that is breathtaking.

This unknown face of America is being shown elsewhere in West Germany by German Theatrical companies that have assumed the financial risks of staging productions unfamiliar to German tradition. One German company opened last night in Wiesbaden with Cian-Carlo Menotti's "The Saint of Bleecker Street."

The first American musical comedy to be shown to the West German people will be performed tonight in Frankfurt by a German company. It is Cole Porter's "Kiss Me, Kate."

But the cynosure of the theatregoing public of West Germany is the George Gershwin-Ira Gershwin-Du Bose Heyward "Porgy and Bess." Its opening night was attended by 2,811 persons, who packed the Appollo Theatre in Duesseldorf, the industrial capital of the Federal Republic. The acclaim was deafening and the production by the Everyman Opera Company also enjoyed a huge critical success in the press. The first three performances were attended by 7,211 persons. The final performances, tonight and tomorrow, have been sold out.

Makes U. S. Intelligible

The common humanity of suffering made the Americans intelligible to the Germans in a way that has been impossible to communicate through the media of a heavily swollen bureaucracy, high-toned lectures and white-tie artists. "Porgy and Bess" was not the America of Hollywood or the official America, with its ponderous pronouncements.

Through "Porgy and Bess," the Germans saw an understandable America that could communicate itself easily to them.

As an authentic product of American Life, "Porgy and Bess" is regarded here as one of the most effective instruments for meeting the Russians on their own favored terrain—that of waging the East-West struggle on the cultural front. Its appeal to the minds and hearts of men is almost irresistible. It destroys the Communist-fostered illusions in Europe that the Americans are a militarized, predatory people.

The enthusiasm of the Germans for American folk art, whether it be "Porgy and Bess" or the performances of Louis Armstrong, has convinced observers that the dynamic force of grassroots culture in America is the only answer to the long-term struggle that has begun with the Russians for the minds and hearts of the German people.

'Porgy And Bess But - U. S. Will Not

Defender Sat. 10-15-55

P. 7 Chicago, Ill

Roy Sees It As Case Of Locking The Barn Door After Breakout

49c006

By ROB ROY

NEW YORK — "Porgy and Bess" will appear behind the "Iron Curtain" but not after an expense-free ride on Uncle Sam's money. The trip to Moscow must be paid for out of the show's own funds.

This appears a bit strange in this corner. All of the other "good will" trips made by the show and into countries that know very little about treatment of the Negro in the U. S. or the charges that most of us are stupid and "Catfish Row" types, were financed with U. S. government funds. Now comes the trip to Moscow whose people are informed of the alleged, many untrue, conditions in the U. S. and "Porgy And Bess" must support itself financially. It would have been better to keep such a production with its degrading "Catfish Row" out of those countries that are not told by their leaders that such conditions exist in the U. S.

In most other countries only propaganda charging American Negroes live in "Catfish Rows" and perform as the script in "Porgy And Bess" preaches, comes from American tourists who become disturbed when foreigners treat Negroes as human beings. In Russia it is different. Moscowites are told Negroes live in "Catfish Row" because whites allow them no other alternative. And the misleading information comes from the brass of Moscow.

Argument here is not so much that "Porgy and Bess" be allowed to visit Moscow To this corner, it doesn't matter. Rather it is a case of the barn door being locked after the dangerous run-a-way animal has escaped. Worst yet there is no real danger ahead. In Moscow all these things that might be seen in "Porgy And Bess" have been told Russia's theatre goers already. That is Red's way of doing things.

However, we feel now and have felt all along, that such shows as the production that features "Catfish Row" should not have been sent into Australia and other nations where such propaganda is still in the rumor form. At least we speak out against our own government aiding in "Angeling" such a tour or invasion.

Officials reports from Australia tell a sad story of reaction of Negro entertainers. When Larry Steele opened with his musical comedy show recently the natives could hardly believe what they were seeing. To them Negro entertainers were not artists who wore fine costumes and danced and pranced about the stage like American whites. Their idea of Sepia entertainers was of the "Catfish Row" type. That way because the artists represented the American Negro and his habits.

The lone exception to Australian audiences were Ella Fitzgerald, who invaded the nation as part of an interracial package; Mears and Meers, a New York dance team that was composed of a West Indian of light skin and a Harlem mulatto. Those of course, along with a few others appearing over there were not considered real American Negroes. The real Negro, in their eyesight, and due to propaganda from outside was the "Catfish Row" type.

The decision not to back the "Porgy and Bess" tour was reached last week by Herbert Hoover Jr., Under Secretary of State, and Theodore Streibert, director of the United States Information Agency.

State Department officials explained that cost and political consideraions had combined to bring about the decision, even though they recognized the folk opera as one of the most effective cultural representations the Unitd States could send abroad.

They said they felt that such a tour was "politically premature." After the October conference of Big Four foreign ministers, they said, the desirability of incurring the heavy cost (an estimated $300,000 to $400,000 for all expenses) might be clearer.

MEXICO CITY SEES 'PORGY AND BESS'

Times

New York City, N.Y.

Opening Night Audience Gives Standing Ovation to Cast, Beginning 2-Week Run

Thurs. 10-13-55

P. 37

Special to The New York Times.

MEXICO CITY, Oct. 12—The world touring company of "Porgy and Bess" opened a two-week engagement here last night to a "bravoing" audience.

The Mexico City appearance ends a Latin-American tour that began in Rio de Janeiro July 5 and has taken the company to nine South and Central-American countries.

49c007

This was music-loving Mexico's first taste of pure North American folk opera, and it was fully twenty minutes before the audience settled into the strange rhythms and bizarre goings-on along Catfish Row. Once the show began catching on, however, the audience warmed. At the final six curtain calls, the cast received a standing ovation.

Le Vern Hutcherson as Porgy, Martha Flowers as Bess and John McCurry as Crown were chosen for special ovations.

The show is playing at the Mexican National Theatre in the Palace of Fine Arts. The theatre, with a capacity of 2,000, was about two-thirds full. The expected capacity audience was reduced because of heavy rains and winds.

After the present engagement, ending Oct. 23, the company moves to New York for a brief vacation before setting off on a third tour of Europe. According to reports received by the company here, it appeared likely this time the show would play in the Soviet Union.

"Porgy and Bess" is the fifth North American stage works playing in Mexico City. "The Moon Is Blue" is being given in English and "Anna Christie," "The Teahouse of the August Moon" and "The Bad Seed" in Spanish.

'Porgy And Bess' To Play Russia; It's Certain Now

Defender P. 7

Chicago Ill

Sat. 12-3-55

NEW YORK — (ANP) — It was announced in New York last Friday that arrangements had been made for "Porgy and Bess," the popular operetta to appear in Russia. The report stated that Anatole Heller, tour manager, had received promise that the Soviet Government would pay travel expenses from West Berlin and in the Soviet Union.

49c460

The operetta is expected to play two weeks in Moscow and two weeks in Leningrad before moving to Kiev for a brief run.

Soviet officials have promised also to provide all housing and food for actors and stage hands, according to Heller. The arrangements were made with Soviet Ministry of Culture officials.

"Porgy and Bess," which recently completed an extensive tour of Central and South America, is usually financed abroad by arrangements with the American National Theatre and Academy and the State Department. Heller said the State Department considers the trip to the Soviet Union at that time would be "politically premature." Thus the project to Russia will rely for financing from "private sources" as well as from the Soviety Government.

49c(1)(b) 1955 PORGY AND BESS

Congressman Hits U. S. Subsidy Of "Porgy, Bess" Tour Overseas

Calls Celebrated Folk Opera "Sordid, Depraved"

Daily World, Ga.
Atlanta, Ga.
49c(1)(b)

BY SAM FOGG

WASHINGTON — (INS) — A New York Congressman sharply questioned Wednesday the fact that government funds were used to send a production of "Porgy and Bess" overseas for presentation to European audiences.

Rep. Ralph Waldo Gwinn (R) N. Y., charged that the George Gershwin folk opera is "utterly squalid and depraved." Gwinn expressed his views in a letter to Secretary of State John Foster Dulles.

[illegible] 12-8-55

"Porgy and Bess," with an American cast, was sent abroad during the last several years under a State Department subsidy to present the folk opera throughout Europe. It won almost unanimous critical and popular acclaim.

The State Department recently decided to end its subsidy program. However, the "Porgy and Bess" company has been invited by the Russian government to present the show in Moscow. The Soviet Union will pay expenses for the visit.

Gwinn wrote Dulles that he "never dreamed" that he was voting funds to send "Porgy and Bess" abroad as an example of American cultural achievement.

The Congressman noted that many people overseas are hostile to the United States. He commented: "This play, in my judgment, confirms their worst impressions of us."

Gwinn described "Porgy and Bess" as the story of "a desperate, crippled Negro beggar and his woman, Bess, a prostitute."

He protested: "Here is drunkenness, quarrelsomeness and murder. The whole utterly squalid and depraved picture has no relief in it except the folk music of the colored people. It has no hopeful note in it."

In the same letter to Dulles, the House member demanded to know whether State Department representatives abroad gave cooperation to a musical production sent overseas by the Moral Rearmament Mission.

Gwinn said that the MRA musical, entitled "The Vanishing Island," played to overflow audiences throughout Asia and Africa. He declared: "We have never had such a response to our best missionary effort—certainly never to our political and military efforts."

'Porgy And Bess' Has Seen It All Now; Free Transportation

Defender P. 6 Chicago Ill

49c(1)(b)

BELGRADE, Yugoslavia (ANP)—Apparently Porgy didn't find Bess in New York. Still looking for her, he arrived in Belgrade last week.

Sat. 1-1-55

With a company of 78, more than 35,000 pounds of scenic and electrical equipment and more than six miles of cable and wiring, Porgy made his first appearance in a communist theatre.

The trip to Yugoslavia is part of a second tour of Europe by the "Porgy and Bess" company. As in certain other European cities, the company has had to overcome the vast technical difficulties of production in a country whose theatres are neither big enough nor sufficiently equipped for the sweep of the Gershwin folk opera.

Neither in Zagreb-Yugoslavia's second city, where the first four of the eight performances were given--nor here in the capital, is there a stage large enough to hold all the scenery.

With U. S. government aid and the cooperation of the Yugoslav Concert agency, the company has been able to overcome other complicated technical problems as well as the financial one of enabling the company, a non-profit organization, to break even.

In this country most costs are high, but box-office receipts are low because of government policy which keeps serious entertainment cheap.

The Yugoslavs felt that the best way to solve the technical problems was for the European manager, Anatele Heller, to bring the company's complete equipment into Yugoslavia. With three freight cars — attached to four sleepers in a special train provided by the French railroads — the company journeyed to this mountainous country.

American officials expressed hope that the company would make up for the poor impressions of American life conveyed by third and fourth rate Hollywood films.

"Porgy, Bess" Smash Hit On Tour Of Greece

WASHINGTON—(ANP) —"Porgy and Bess," the famous folk opera which recently concluded successful performances in Zagreb and Belgrade, Yugoslavia, moved into Egyph, Greece and other Mediterranean countries for further overseas performances, according to an announcement made last week by Theodore C. Streibert, director of the United States Information Agency.

The popular Gershwin musical production has appeared in Alexandria and Cairo, Egyph; Athens Greece and will open in the LaSacala Opera House in Milan, Italy on Feb. 18.

Wed. 1-12-55

The cast of 70-Negro-Americans was enthusiastically received in Yugoslavia where "Porgy and Bess" scored a smash hit with the Yugoslavians, according to reports made to the Information Agency. Before the play opened in Belgrade's National Theatre, enthusiastic playgoers in the Yugoslave capital stood all night in the street waiting for the box office to open. The cast received 13 curtain calls on the opening night.

The Belgrade opening night audience included members of the Yugoslav government and foreign diplomats who were invited by U. S. Ambassador James W. Riddleberger. The ambassador also gave a reception following the performance.

Reports of phenomenal success also came Zagreb where the play filled an earlier engagement. On the closing night, the Zagreb audience gave the performers a half-hour ovation according to the reports released by the Information Agency.

"Porgy and Bess" is a play about Negro life in Charleston, South Carolina, by DuBose and Dorothy Heyward and put to music by George and Ira Gershwin. Mrs. Gershwin is accompanying the cast on its European and Mediterranean tour. The company carries 15 tons of equipment and scenery.

'Porgy 'Bess' hailed in S. American premiere

P. 20

49c(1)(b)

RIO DE JANEIRO, Brazil—"Porgy and Bess," the George Gershwin-Du Bose Hayward-Ira Gershwin operetta, which had its South American premiere at the Municipal Theatre here, Thursday night, was wildly acclaimed by the elite of the city's society which crowded the opera house.

The mood of the audience to "Porgy and Bess" developed as the play unrolled. There was thunderous applause after the first and second acts. At the end of the show, the audience time and again called the performers to the stage.

Baltimore Md

The drama critics here received "Porgy and Bess" with satisfaction.

Ultima Hora said that besides it being one of the greatest social happenings of the season, the spectacle, for its beauty and perfection of acting deserved all the great applause it received.

Sat. 7-16-55

O GLOBO felt that the show awakened consideration of various types for its technique of composition and that spirit of tenderness and profound emotions without going too strongly into racial problems.

Correio da Manha felt that "Porgy and Bess" had dramatic elements of great value, forming a dense net united by famous songs sung by multiple voices inserting themselves into a scenic atmosphere, tumultuous and disdisturbing, that pictured the life of the colored people in Catfish Row.

* * *

TRIBUTE WAS paid to the entire cast but among them LeVern Hutcherson, the baritone who played Porgy, was the favorite. Martha Flowers sang Bess, John McCurry was Crown and Lanky, long-legged Harry Fuller played Sportin' Life.

The show continued until Wednesday, when, after a matinee, it went to Sao Paulo and then to Montevideo and Buenos Aires.

Monday afternoon, James C. Dunn, United States Ambassador, entertained the "Porgy and Bess cast at his residence.

49c(1)(b) 1955

PORGY AND BESS

A WARTIME 'PORGY'

Times

By DAVID EWEN

Author of "A Journey to Greatness," a forthcoming biography of George Gershwin, composer of "Porgy and Bess."

Sun. 10-9-55

[illegible]

P2X

New York, N.Y.

SINCE 1952, an American Negro company has been touring Europe, the Near East and South America in the folk opera "Porgy and Bess" with the support and blessings of our State Department. The company will soon appear in the Soviet Union, and perhaps in other countries behind the Iron Curtain.

Now that the opera has won international acclaim, I would like to tell a story about its first European performance—a story I uncovered recently while doing research for my new book.

This première took place March 27, 1943, at the Danish Royal Opera. At the time, Denmark was occupied by the Nazis. When the Danish Royal Opera decided to produce "Porgy and Bess" (in a Danish translation by Holger Bech), the Nazi officials in Copenhagen expressed disapproval. They felt that if the opera were successful it would serve only as valuable propaganda for the United States. However, it was the official policy of the occupying forces in Denmark at the time to use a velvet glove, even if the glove concealed a fist of iron. Consequently, the Nazis did nothing about preventing the production.

The all-Danish cast included Einar Norby as Porgy, Else Bremse as Bess, Franz Andersson as Crown, and Paul Wiedmann as Sportin' Life. Johan Hye-Knudsen conducted, and the stage director was Paul Kannenworff. If there was an incongruity in presenting an American Negro folk opera in Danish and with a white cast, it was not apparent to the audience.

The production was an overwhelming success. The cast took more than thirty curtain calls. The director of the Danish Royal Opera recently informed me that no new opera since the turn of the century had been received so enthusiastically in that house.

The Nazis sat up and took notice. Immediately after the première, they tried bringing pressure on the authorities of the Danish Royal Opera to withdraw the work from its repertory. Opera officials responded by placing a cordon of Danish police around the theatre whenever the opera was given to prevent Nazi interference. The opera was performed twenty-two times, and always to sold-out houses. Never before in Copenhagen had a modern opera had such appeal.

Times

At this point, the Gestapo informed the Danish Royal Opera that if there were any more performances of "Porgy and Bess" the opera house would be bombed. The opera company regretfully decided to end the run.

P3X

[illegible]

But from then on, "Porgy and Bess" became a symbol of Danish resistance to the Nazis. Each time the Nazis boastfully sent their victory communiqués over the Danish Radio, the Danish underground cut in with a recording of "It Ain't Necessarily So." The song became to the Danes as much a symbol of ultimate victory over the Nazis as Churchill's "V" sign or the first four notes of Beethoven's Fifth Symphony.

"Porgy and Bess" returned to the Danish Royal Opera in 1945 with the same cast that had introduced it there. Between then and 1952, it was sung forty-nine times, always to capacity houses. For a few of these performances Todd Duncan and Ann Brown, who had originated the roles of Porgy and Bess in the United States, were heard in guest appearances. The director of the Danish Royal Opera told me that the only reason "Porgy and Bess" had not been given there since 1952 was because some difficulties arose with the Gershwin estate over performance rights. "There is no doubt," he said, "that the opera would be as great a success here today as it was in the past."

Incidentally, when the "Porgy and Bess" company goes to the Soviet Union in November it will not be the opera's first performance there. On May 14, 1945, the opera was given in Moscow by the Stanislavsky Players, with staging by Konstantin Popov and musical direction by Prof. A. Khessin. Though only a piano and a drum were used as accompaniment, the performance was a notable success. Dimitri Shostakovich was quoted as saying that it was "magnificent," and he compared it favorably to the great Russian folk operas of Borodin, Rimsky-Korsakoff and Mussorgsky.

A few weeks later, in June, 1945, "Porgy and Bess" was sung at the annual Zurich Festival in Switzerland, at the Stadttheatre, with a European cast of white performers. The opera was introduced in Sweden at Gothenburg on Feb. 10, 1948.

The triumph of "Porgy and Bess" abroad, however, did not become complete until Europe had the opportunity to see and know the opera as America did, with an all-Negro cast. This came about in 1952 when the Blevins Davis-Robert Breen production was sent to Europe in a tour that may ultimately circle the globe.

Soviet to Finance Porgy in Russia

Afro-American

Baltimore Md.

Sat. 11-19-55

[illegible]

MOSCOW—The appearance of the all-tan "Porgy and Bess" opera here in December or January, loomed as a distinct probability this week, despite opposition by the U. S. Department of State.

Such a likelyhood was voiced by the company's road manager, Anatole Heller, following a conference with Soviet Ministry of Culture officials.

Mr. Heller said the Soviet Government would clean the company's transportation from West Berlin to Moscow and its travel expenses in the Soviet Union.

* * *

THE OPERETTA is expected to play two weeks in Moscow and two weeks in Leningrad before moving to Kier for a brief run.

Soviet officials have promised also to provide all housing and food for actors and stagehands without cost, according to Mr. Heller. He said the Russians might also agree to pay the troupe's salaries while they were here and furnish pocket money.

"PORGY AND BESS," which recently completed an extensive tour of Central and South America, is usually financed abroad by arrangement with the American National Theatre and Academy and the State Department. Mr. Heller said the State Department was maintaining its stand that the company's trip to the Soviet Union at that time would be "politically premature."

Therefore, he added, they will rely on financing from "private sources" as well as from the Soviet Government.

* * *

"PORGY AND BESS" will end an engagement in West Berlin on Dec. 15. The show's managers would prefer to open here Dec. 20, but Soviet officials favor Jan. 11, according to Mr. Heller.

He said he expected to reach an agreement soon on the opening date and would proceed immediately to make arrangemets for the production here.

LENINGRAD SEES 'PORGY' COMPANY

Times

New York City

N.Y.

U. S. Troupe Begins Tour of Soviet Union—Scores Only a Moderate Success

Tues. 12-27-55

Special to The New York Times.

LENINGRAD, U. S. S. R., Dec. 26—The traveling company of "Porgy and Bess," which has captured the hearts of audiences all over Europe and Latin America in the last four years, opened tonight its peaceful assault on the Soviet Union. It scored a moderate success.

A capacity audience of 2,300 persons in the Leningrad Palace of Culture responded with appreciation, but with nothing like the wild enthusiasm that the opera has kindled in such cities as Paris and Berlin. There was only scattered applause during the first act, but the audience warmed up toward the end and, as the final curtain fell, there was a standing ovation for more than ten minutes.

This is believed to be the first American theatrical company to visit the Soviet Union. The demonstration seemed to be as much for the idea of such exchanges as for the performance.

It was apparent that the audience was too unfamiliar with the unorthodox form of the opera, the unfamiliar setting of Catfish Row and the novel idiom to grasp the opera fully.

Despite this, the reaction was on the whole favorable, especially among professional theatre artists who were present. Natalia Dudinskaya, Leningrad's prima ballerina, praised the music and staging. Konstantin Sergeeve, ballet master of the Leningrad Ballet, said the "whole thing is as plastic as ballet."

But the response of the laymen in the audience was mixed. An engineer called it "a very lively and good play," but some persons thought the opera too daring and too melodramatic.

Boris I. Sagurski, director of Leningrad's Maly Theatre, expressed appreciation for the opportunity of becoming acquainted with America's musical culture. Robert Breen, producer of the opera, responded by saying that the tour was "a small token of the desire of America to repay its artistic debt to Russia."

The cast remained on stage to hear short speeches by United States Ambassador Charles E. Bohlen and Soviet officials.

No effort had been spared to make this occasion a manifestation of Soviet-American cultural friendship. Crossed Soviet and American flags hung on both sides of the stage. American flags were especially made for the occasion because none were available.

'PORGY' OFFICIAL SEES TOUR SUCCESS

Times

Smallens Will Rehearse 58th Orchestra in Leningrad to Play Folk Opera

Sun. 12-18-55

Special to The New York Times.

BERLIN, Dec. 17—When Alexander Smallens flies to Leningrad this week-end he will confront the fifty-eighth orchestra that he has trained to play the music for "Porgy and Bess."

New York

In the last three years of globe-trotting by the "Porgy" production, Mr. Smallens has raised his baton over musical ensembles that ranged from Slavic to Saxon, from Latin to Arab. It has often been a struggle to get such groups to play the score in the true Gershwin manner.

Yet, Mr. Smallens feels that what George Gershwin had to say in this great folk opera has broken through all barriers of language and culture. In Russia, where the love of modern music is intense, he feels "Porgy" will be a memorable success. "It will be a big day for America," he says.

The George Gershwin-Du Bose Heyward-Ira Gershwin operetta, which ended its week-long run in Berlin Thursday night, is due to leave Monday by special train for Leningrad. Mr. Smallens, flying ahead to rehearse the orchestra, is looking forward to conducting an opera in the Soviet city. He was born there, although he was taken from the country at the age of 6 months.

After Leningrad, the company is to play at the Stanislavsky Theatre in Moscow and then may visit Kiev in the Ukraine.

On tour, Mr. Smallens, as a rule, had to train a new orchestra every ten days or so. This has presented many problems, from finding enough saxophone players to persuading orchestras accustomed to accompanying operas in the classic style to "play Gershwin."

Accused by Critic

One orchestra was accused by a critic of making "Porgy" sound like Strauss' "Rosenkavalier." Mr. Smallens thinks this a rather harsh pudgment and hastens to add that "Porgy" is not straight jazz. Gershwin was strongly influenced by the romantic school of European opera he says, even though his basic inspiration lay in Negro folk music.

When Mr. Smallens speaks of "Porgy," it is with authority, for he wielded the baton at its world première in 1935. During the tours made by the folk opera in the last three years, he has led such diverse orchestras as the magnificent ensemble of La Scala Opera House in Milan and an assembly of Israeli Army musicians in Tel Aviv. The latter, all young players, made up in enthusiasm for what they lacked in skill, he said.

Since 1952, "Porgy and Bess" has made four trips abroad, three of them to Europe and one to South America. The players of the leading parts have changed, but the rank and file of the company has remained largely the same.

The reaction of audiences from Zagreb, Yugoslavia, to Caracas, Venezuela, has been universally enthusiastic and, at times, almost riotous. Above all, "Porgy and Bess" has been recognized as a true work of art, strikingly American instead of imitating European forms.

'Porgy and Bess' to Moscow

Inquirer

Philadelphia, Pa.

Mon. 9-12-55

For the first time since the Bolshevik revolution an American theatrical production will appear in Moscow. The Soviet Government has invited our "Porgy and Bess" company to play there, and the invitation has been accepted.

Most of us will be gratified that in "Porgy and Bess" American music will be putting its best foot forward. This opera has won tremendous acclaim throughout Europe, by the severest critics, and its reception everywhere has been enthusiastic. Its only appearance in a Communist country was in Yugoslavia last winter, where it met with success. The Russian trip will be undertaken as soon as the company completes its Latin American tour which closes in Mexico City next month.

The music of George Gershwin has shown tremendous vitality. Gershwin himself, remembering the somewhat lukewarm reception of "Porgy and Bess" at its premiere, might be astonished to find that its melodies are internationally familiar. As a shadow of things to come the Soviet radio is now playing a number of his songs. The fragile loveliness of "Summertime," the lusty "I Got Plenty of Nuttin'" and the warm duet "Bess, You Is My Woman Now," speak a language which knows no barriers, and no curtains, iron or otherwise.

When diplomats can speak a similar language, and bring their objectives into comparable international harmony — then, and not until then, will the whole Iron Curtain really be lifted.

ON THE RECORD

Porgy And Bess In Moscow

News

Soviet Union—Which Has Fine Theater—Should Reap Benefit Various Ways, Paying For U. S. Show

BY DOROTHY THOMPSON

Wed. 12-14-55

Birmingham, Ala.

49c(1)(b)

MOSCOW —

ONE OF THE things that was discussed and promoted at the first Geneva conference was "cultural exchanges" between the West and the Soviet Union. How is that exchange to be effected, and of what can it consist? The question comes up in connection with the forthcoming visit to Moscow of an American company playing George Gershwin's opera, "Porgy and Bess."

"Porgy and Bess" has proved to be our most successful cultural export. Played by an all-Negro cast, it introduces the American Negro as an artist, in a folk opera of the utmost sympathy and beauty. It even promises to become part of the standing repertory of European theaters, played by white actors and signers in black face.

European theater audiences are much more sophisticated than American, for the simple reason that all European countries have a theater that is not wholly the instrument of commercial interests. The professional theater is not confined, as it is here, to a few streets in the national metropolis.

Nearly every city of 100,000 or more, and many that are smaller, has an opera house and theater playing the classics and modern operas and plays, with companies that are seasonally employed.

The houses and casts are subsidized, usually by the municipalities. In the larger cities they compete with commercial theaters but attract the best actors and, of course, create great actors and great schools of acting, because they usually present two or three different plays each week, and change their programs numerous times during the season, thus calling on their casts for a great variety of talent and industry.

U. S. Said To Be Lagging Behind Europe In Stage

THE SAME is true of Russia where the theater is superb, and—contrary to what many people think—almost entirely free of propaganda. More residents of Moscow see, and have seen, the great Russian and European operas and the great classic dramas, Russian, French, German, and English, than New Yorkers ever have. The plain fact is that with unused acting talent equal to any were it not idle most of the time, and with playwrights second to none in the world (who are often better supported by the European stage than by our own) America, in the great domain of the theater, is culturally behind half a dozen small and relatively poor European states.

P. 11

Now, "Porgy and Bess" is to go to Moscow, opening on Jan. 10. And under whose auspices will the troupe be? The American government's? No, it will be under the auspices of the Soviet government. The Soviet government is paying its transportation to and from Berlin, giving it the famous Moscow Art Theater to play in, putting it up at one of the de luxe hotels, supplying it with translators and limousines and guaranteeing the company generous fees in dollars. The State Department, which approves the journey, has said it can't afford any financial support.

The theater, like all other Russian property, is a state monopoly. There is no reason why this monopoly should not pay the company fees or a percentage of the gate receipts—for there are no more free theater tickets in Russia. But that they, instead of the American Embassy in Moscow, should become the sole sponsors of this American visit seems to me a lamentable failure in public relations and international diplomacy—a beautiful example of pennywise, pound-foolish policy.

American Negro Actors To See Soviet At Its 'Best'

WHAT OF THE effect on the actors of this introduction to the Communist world? They will have every opportunity to observe the genuinely high esteem in which the Soviet Union holds all artists, and a country in which no talented actor (if he keeps aloof from political interventions) is unemployed. They will face a highly responsive and discriminating audience. The fact that they are colored will prove, for them, an asset rather than a liability. And they may call to mind that congressmen are trotting all over the globe at the public expense.

We are wasting money on the Voice of America. Our entire cultural program—and, indeed, our cultural life—needs revamping, if we are to hold our own on this level.

GOP Solon Asks Dulles To Explain Money For "Porgy, Bess"

Daily World p. 1

Atlanta, Ga.

Wed. 12-21-55

49c(1)(b)

WASHINGTON, D. C.—(NNPA)—Representative Ralph W. Gwinn, Republican, of New York, veteran foe of international spending, has asked Secretary of State John Foster Dulles to explain the expenditure of $685 000 on a play glorifying a low level of American life.

The play, "Porgy and Bess," a folk opera of life in Catfish Row, a slum area in Charleston, S. C., toured the Middle East, Eastern Europe and Latin America as part of the cultural program sponsored by the State Department and the United States Information Agency.

Allocations from the President's Emergency Fund for Participation in International Affairs, offset any losses the company sustained during the tours.

"I have just learned that under an insistent urging by members of the State Department, Congress voted $685 000 to send Porgy and Bess to some of the capitals of the world as one of the top choices to portray American culture," Mr. Gwinn wrote Secretary Dulles.

"I doubt if 10 per cent of the members knew of such an appropriation. Certainly I never dreamed that I was voting for any such appropriation to finance such a program of presenting America in its true light before the peoples of the world, some of whom are very critical and hostile and even full of hatred toward us. This play, in my judgment, confirms their worst impressions of us.

"The story of Porgy and Bess as written by DuBois and Dorothy Hayward, is the story of a desperate, crippled Negro beggar and his woman, Bess, a prostitute. The scene is catfish row on a waterfront in South Carolina. There is drunkenness, quarrelsomeness, and murder.

"The whole utterly squalid and depraved picture has no relief in it except the folk music of the colored peeople. It has not a hopeful note in it.

"After Bess drags herself thru the incredible piece, she takes the final plunge to the great city, with Sporting Life, a dealer in dope to which she finally succumbs.

"Porgy himself, determined to find Bess, asks how far it is to New York. When he is told it is one thousand miles away, he nevertheless calls for his goat and cart. He drives out of Catfish Row telling his friends, 'Wherever she is, I will find her.' The curtain falls.

"May I inquire whether this play continues to be presented in the capitals of the world at taxpayers' expense? Has the State Department been importuned to pay the expense of Porgy and Bess to the countries behind the Iron Curtain.

"It is also reported that Moscow, or those in sympathy with the Communists have arranged, or are arranging to finance Porgy and Bess themselves to give their people a first hand presentation of the American life which their propaganda has represented to the people. Is this true?"

Federal assistance to "Porgy and Bess" has been withdrawn. Under arrangements with the Soviet Government, the folk opera is going to Russia and will be aided by the Russian Government.

LENINGRAD AGOG AT 'PORGY' TROUPE

Times p. 22

New York City, N.Y.

Residents Flock to Admire Company, Smash Hit Before Opening Program Today

Mon. 12-26-55

Special to The New York Times.

LENINGRAD, U. S. S. R., Dec. 25—"Porgy and Bess" company, believed to be the first American theatrical troupe to appear in Russia, will open its Soviet engagement tomorrow night before a selected audience of 2200 persons at the Leningrad Palace of Culture. But, offstage, the Negro actors and singers have already scored a smash hit.

The sixty members of the cast have made a tremendous impact here in the last four days. For curious and admiring crowds, they have sung spirituals in public. Invited nightly to ballet and opera performances, they have been mobbed during intermissions by excited audiences seeking autographs or giggling as the actors read Russian words from guidebooks.

On Friday night, they took over the bands and in the restaurant of the hotel where they are lodged and put on a jam session.

The Americans have given Leningrad a Christmas probably unlike any other in its history. Until 4 A. M. today, they gathered around a Christmas tree in the hotel—the tree was provided by the Soviet Government—and sang carols and spirituals. For the Moscow radio, they recorded greetings to their families and a moving rendition of "Silent Night," a selection seldom heard on the Soviet radio.

Appeared at Baptist Church

To cap it all, thirteen members of the company appeared tonight at a Christmas night service at the Leningrad Evangelical Bap-

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Rainbow, No Gold At End For 'Porgy-Bess' In Moscow It Seems

Defender p. 6

Chicago, Ill.

Sat. 12-10-55

49c(1)(b)

FRANKFURT, Germany — (ANP)—The touring "Porgy and Bess" troupe conceded last week that talk of $100,000 awaiting them for Soviet Union appearances "ain't necessarily so."

The 80-member American troupe, which is scheduled to appear in Loningrad, Moscow and Kiov later this month, reportedly received word that the Russians had argeed to pay the big money plus expenses.

But a spokesman here for the company, now on a West German tour, denied this report. He said the financial arrangements and the dates of the Russian tour have not been completed.

The opera opened its West German tour last week, where it drew packed houses during five appearances at the Apollo Theatre in Duessoldorpf. It then moved to Frankfurt for three days, and is scheduled in Munich and Berlin later this week.

The Negro cast, without the blessing of subsides from the United States budget, will open in Loningrad Dec. 23.

tist Church, where they sang spirituals.

As the visitors left the church, the Russian Baptists grasped their hands in gratitude, wept unashamedly and waved handkerchiefs. As Lorenzo Fuller, the Sportin' Life of the operetta put it, "whatever happens on-stage tomorrow, the greatest drama has already happened off-stage.

Although this is their third European tour and they have performed the operetta more than 1,500 times, the actors are rehearsing rigorously. Robert Breen, the producer, and other members of the company are aware of, but trying to put out of their minds, the political significance of this first appearance by an American company in the Soviet Union. They are concentrating on trying to put on a letter-perfect show.

Some Tension Noted

But there is tension nonetheless—expressing itself in extra brushing up and unusual attentiveness at rehearsals. Alexander Smallens, the conductor, has been training the orchestra of Moscow's Stanislavsky Theatre, the sixty-first ensemble he has broken in for the troupe. Mr. Smallens said today that the "Russian musicians have notes, they have tempos, but they still have to get in the mood."

There also have been problems of protocol to settle. At the opening tomorrow, the producers wanted to play the Soviet national anthem first, but the Soviet hosts insisted that the "Star Spangled Banner" take precedence.

At the opening, speeches will be made by Boris Ivanovich Sagurski, director of the Leningrad Maly Theatre, and by Mr. Breen. Among those present will be United States Ambasador Charles E. Bohlen.

Fourteen performances are scheduled for Leningrad, and twelve in Moscow, starting Jan. 10. After that, the troupe will go to Warsaw, Poland, and Prague, Czcsoslovakia.

One Moment, Please—

REDS AWAIT DEBUT OF 'PORKY AND BESS'

Commercial

Leningrad And Moscow Set For U.S. Troupe

Appeal

DEC. 26 OPENING BILLED

Mon. 12-12-55

By INEZ ROBB

49 P.A.

Memphis, Tenn.

A most extraordinary American diplomatic mission, strictly without portfolio, will make its debut on the original borsch circuit when George Gershwin's great American folk opera "Porgy and Bess" opens in Leningrad Dec. 26 and then moves to Moscow for an eight-day run beginning Jan. 10.

Inez Robb

"As far as the cultural attache at the Russian Embassy can discover, this is the first American theatrical troupe to visit Russia in the 20th Century," said Robert Breen, director of the project, before taking off for Europe and the Iron Curtain venture. "American soloists, duos, and quartets have appeared there in the past, but not an entire American theatrical company."

4920b

Much Traveled Troupe

For 42 months this company has traveled up and down western Europe, the Middle East and South America, always to the most extraordinary acclaim, making friends and influencing people in behalf of Uncle Sam. Any American tourist who has crossed its path in that time knows what a pro-American impact it has had wherever it has performed.

Just what its impact and reception will be in Russia in the age of the Katzenjammer comedians, Khrushchev and Bulganin, no one can predict. But the company and Mr. Breen are willing to take a chance. During all of its months abroad, this good-will operatic mission has had United States State Department aid only for 31 weeks.

While "Porgy and Bess" is going to Russia with the blessing of the State Department, it is receiving no Government aid. Mr. Breen's negotiations with the USSR have been fascinating, to say the least, and completely on his own.

Ticket Price Unknown

"I haven't the faintest idea what the price of the tickets will be," said Mr. Breen. "That will be fixed by the Russian authorities. But I do know that the production has already been shifted from the Maly Theater in Leningrad, which seats 1,500 persons, to the Palace of Culture, which accommodates 2,500.

"In Moscow, we are playing in the Stanislavisky Theater, which seats 1,900. The Russian Government has already sent me working blueprints of the two theaters," he continued, unfolding them for my uncomprehending inspection. "Just look at that revolving stage! Fifty feet if it's an inch. What a beauty!

"The Russians are also providing a 65-piece orchestra in Leningrad and an 80-piece orchestra in Moscow."

Interpreters, Too

The 92-man company, including three American inerpreters expert in the Russian language, will be paid $8,000 per week in American dollars and an additional $8,000 per week in rubles or, at the official rate of exchange, 32,000 rubles.

In addition, the Russian Government is paying all transportation costs for the company and its 25 tons of scenery within the borders of the USSR and is likewise furnishing for free board and room for the entire company while in Russia.

"I don't know just what we'll do with the rubles," Mr. Breen asid, "but my hunch is that they will melt in the souvenir markets."

Moment, Please—

RGY, BESS' CAST WINS WIDE ACCLAIM

Commercial

nerican Negro Artists Head For Russia

Appeal

RED HAVE GALA PLANS

Tues. 12-13-55

By INEZ ROBB

Official state receptions, parties and junkets on three continents are old stuff to the distinguished troupe of American Negro artists who have been performing "Porgy and Bess," often under United States State Department aegis, for the past three and one-half years.

4920b

Inez Robb

P.A

They have been killed with hospitality from Cairo to Buenos Aires, from Tel Aviv to London. But it is obvious, as the group heads for its historic debut behind the Iron Curtain in Leningrad on Dec. 26, that it ain't seen nothing yet.

"Is the cast in good psysical condition?" was among the questions shot at Robert Breen, director and guiding spirit of the group, during negotiations with the Russian Government.

Memphis

He's Rather Puzzled

This query rather puzzled him, Mr. Breen said, just before he flew back to Europe to join the troupe, until he grasped the Russian plans for the troupe's entertainment.

Tenn.

"Every minute has been planned by the Russian authorities," Mr. Breen, a balding, slight young man, said. "The cast will need its health to get through the scheduled hospitality.

"But by this time, every member of the cast is a professional diplomat, shedding luster on his native land. They're really fantastic. Half of them speak both French and German, and the majority have master's degrees from college. Wherever they have appeared in Europe, the Middle East or South America, you could actually see people's ideas about the United States turned upside down before your eyes."

Only One 'Russian'

There will be only one Russian performer in "Porgy and Bess." That will be a native Russian goat, yet to be recruited. In the beginning, the troupe carried a Texas goat, gift of a Texas admirer, with it.

This may hurt the sensibilities of Texas, but what it did to Mr. Breen was even more traumatic: In Vienna, the producer had to sign a long, solemn document, with official state seals, guaranteeing that the Texas goat would not be permitted to cohabit with any Austrian goat.

"I guess they didn't want to pollute the blood lines," Mr. Breen surmised. Now, when the company enters a new metropolis, it either hires or buys a goat. This policy has worked just fine every place but in Cairo where it purchased a goat but where the former owner came to the theater daily to chaperone his former animal.

Goat Is Missing

At curtain time, on the fourth day, Mr. Breen noticed that the goat was gone. To make a long story short, the former owner had absconded with his former goat to make a feast for his son's birthday anniversary. It took quick and frenzied work to acquire a stand-in goat before the curtain rose.

The fact that American ambassador to Russia, Chip Bohlen, is going to Leningrad for the "Porgy and Bess" debut, the first United States theatrical performance in Russia in the 20th Century, attests to the importance of the troupe's visit.

"Every place we have been, we've done our best to be a credit to America" said Mr. Breen. "And we'll do our best in Russia, you can be sure."

49c(1)(b) 1955

PORGY AND BESS

Europe's Lighter Side: We Got Plenty of Nothin'

By ART BUCHWALD

BELGRADE.

Among the seventy-one people and two dogs traveling with the "Porgy and Bess" company is Mrs. Ira Gershwin, wife of the famous American lyric writer, and sister-in-law of the late George Gershwin. As is the custom in most countries outside the Soviet orbit, a nation playing a composer's music must pay royalties for it. These royalties are collected from cafes, night clubs, radio stations, symphony orchestras, opera houses, movie theaters and record companies.

Since Gershwin music is played continuously in Yugoslavia, Mrs. Gershwin was under the impression that there were millions of blocked dinars waiting for her in Belgrade. She asked us to accompany her to the Society of Authors and Composers to see if there was a chance of collecting any of the loot. We took along an interpreter and Mr. Leonard Field, the business manager of the "Porgy and Bess" company.

We were met at the office by a woman who was the Yugoslav deputy director of the society, and a man who said he was the legal advisor.

Sun. 1-2-55

They admitted that Gershwin music was being played in the country and told us they were putting aside royalties every month in the National Bank.

"Could we have the money?" Mr. Field asked.

No, was the reply. Only ASCAP, the American Society of Composers and Publishers, could collect it.

"Have they received any money?"

"No, because no contract has been signed between ASCAP and Yugoslavia," the lady said.

"Why not?"

"Because ASCAP has never asked Yugoslavia to sign a contract."

"How much does Mrs. Gershwin have in the bank?"

"She has 70,000 dinars ($200)."

"But," protested Mr. Field, "we've heard more than 70,000 dinars worth of Gershwin music since we've been here. Could we please see the director."

"I'm sorry. He went to Zagreb today."

"When will he be back?"

"When are you leaving?"

"Monday morning."

"He'll be back on Tuesday."

"But how can you use the music without paying for it?"

"We're collecting the money and putting it into the bank."

"Then why don't you send the money to America or give it to us?"

"Because the government won't let us."

"Why not?"

"I don't know."

• • •

"Could Mrs. Gershwin go and look at the money?"

"No, because we don't know which bank it's in."

"Could she have a statement saying she has this money here?"

"The director is the only one who can give such a statement. He left for Zagreb this morning."

"But it sounds unfair to play the Gershwin music and not give the Gershwin's any money for it."

"Yes, but we don't get any money from the United States when they play Yugoslavian music." Sun.

"Why not?" 1-2-55

"We never asked for it."

"Why haven't you asked?"

"We're not supposed to ask for it. The government has to ask for it."

"Why haven't they asked for it?"

"I don't know."

"How much money is being held in the bank for American composers?"

"Hundreds of thousands of dinars. If you had a contract we would send the money to you."

"Who would?"

"The government. At least I think it's the government. Somebody would send you the money."

"Well, we'll have ASCAP send a contract."

"That's a good idea. Would you like some Turkish coffee?"

After the coffee we got up to leave.

The lady who had been answering our questions said: "I have one question to ask you Mrs. Gershwin."

"Yes?"

"Do you have any extra tickets to 'Porgy and Bess'? I have been unable to get any, and I love Gershwin music."

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2 NEGRO TROUPES HAILED IN TEL AVIV

~~Times~~

'Porgy' and Lionel Hampton Open to Packed Houses—Big Demand for Tickets

P-19c

Special to The New York Times.

TEL AVIV, Israel, Jan. 26—Two American Negro troupes opened guest engagements here tonight before packed houses.

The Blevins Davis-Robert Breen production of "Porgy and Bess" was performed in the Habimah Theatre under the patronage of United States Ambassador and Mrs. Edward B. Lawson.

In "Ziratron" circus Lionel Hampton and his jazz orchestra played under the patronage o Health Minister Joseph Serlin a a benefit for Magen David Adom which is the Israeli counterpar of the Red Cross.

Eight performances of "Porgy and Bess" will be given in five days before 8,500 Israelites. All tickets were sold out before the troupe came here from Athens. Tel Aviv impresario W. H. Robert said the demand in Tel Aviv alone has been for another 20,000 seats.

Thurs. 1-27-55

"There never has been such hysteria for tickets here, no, even when Toscanini conducted the inaugural concert of the Philharmonic Orchestra here i 1936," Mr. Robert said.

The visit here of the George Gershwin-Du Bose Hayward-Ir Gershwin operetta is sponsored by the American National Theatre and Academy, as agents for the State Department under its international program. The United States Army flew seventeen tons of stage equipment here in a flying boxcar.

Mrs. Ira Gershwin, wife of the lyricist, is accompanying the troupe on tour.

Ambassador and Mrs. Lawson gave a reception for the visiting artists yesterday in a Tel Aviv night club. The guests, including Soviet Ambassador Alexander Abramov and other diplomats, heard the singers in an impromptu program for an hour.

Lionel Hampton and his orchestra, singers and dancers will spend ten days here, according to Impresario Moshe Wallin. He said 20,000 seats had been booked in advance of tonight's opening and the first five performances have been sold out.

'Porgy And Bess' Wins Critics Praise During Tour Of Balkans

Sat. 2-5

WASHINGTON —(ANP)—"Porgy and Bess," the famous folk opera which recently concluded successful performances in Zagreb and Belgrade, Yugoslavia, moved into Egypt, Greece and other Mediterranean countries for further overseas performances.

The popular Gershwin musical production has appeared in Alexandria, and Cairo, Egypt; Athens, Greece, and will open in the LaScala Opera House in Milan, Italy on Feb. 18.

The cast of 70 Americans was enthusiastically received in Yugoslavia where "Porgy and Bess" scored a smash hit with the Yugoslavian. Before the play opened in Belgrade's National Theatre, enthusiastic playgoers in the Yugoslave capital stood all night in the street waiting for the box office to open. The cast received 13 curtain calls on the opening night.

The Belgrade opening night audience included members of the Yugoslav government and foreign diplomats who were invited by U. S. Ambassador James W. Riddleberger. The ambassador also gave a reception following the performance.

Report of phenomenal success also came from Zagreb where the play filled an earlier engagement. On the closing night, the Zagreb audience gave the performers a half-hour ovation.

"Porgy and Bess" is a play about life in Charleston, S. C., by DuBose and Dorothy Heyward and put to music by George and Ira Gershwin. Mrs. Gershwin is accompanying the cast on its European and Mediterranean tour. The company carried 15 tons of equipment and scenery.

* * *

CAIRO — "The 60 members of the cast of 'Porgy and Bess,' now playing here are real ambassadors of good will," reported Network Correspondent Frank Kearns from that city on CBS Radio's "World News Roundup" today. On the streets, in the shops, at parties, everywhere, Egyptians have asked a lot of blunt questions about life in America and the cast members, who've met the same thing in Europe, even in Communist Belgrade, had equally blunt, honest answers. And Egyptians have been captivated by their natural frankness.

Six men from the cast will talk with a group of university students here about the American Negro in arts, science and politics. They attended an Egyptian party. Things were a little cool until one man joined the Oriental dancers, outdanced them in their own style, then swung into a real jitterbug performance to off-beat, purely Arabic music. From then on a lot of Anti-Americans deserted ranks. That party, incidentally, was staged by an editor of a consistently Anti-American newspaper there.

Gershwin music is somewhat strange to most Egyptian ears and the deep Southern accents of Catfish Row are very foreign to the British English to which most Egyptians are accustomed. Even the Cabinet Minister for Propaganda, who speaks excellent English, praised the spectacular show highly but added somewhat ruefully, 'I do not understand the language.' "Yet "Porgy and Bess" was completely sold out before it ever opened here in Cairo and it is still impossible to get a seat."

No 'See It Now' showing for 'Porgy, Bess'

49 cells

NEW YORK — Plans for the showing of the opening overseas performance of "Porgy and Bess" on the Edward R. Murrow's "See It Now" television program have been abandoned.

Afro-American

The show opened Tuesday night at the famous LaScala Opera House in Milan, Italy. Murrow had intended to telecast portions of it on his weekly CBS video feature.

Reason for the abandonment was the inability of CBS officials to persuade the Actors' Equity Association to waive its demands for payment to all performers showing on TV.

The "Porgy and Bess" tour, which has extended through Yugoslavia, Greece, Israel and Egypt, is being underwritten by the State Department as a cultural propaganda and goodwill gesture.

When Murrow sought permission to telecast the LaScala performance, he was told by Equity that he would have to pay each performing member the union scale of one week's salary.

As the plans called for appearance of 65 on the telecast, Murrow decided to drop the venture for obvious financial reasons.

'PORGY' IS CHEERED IN LA SCALA OPENING

Wed. 2-23-55

Times

Special to The New York Times.

MILAN, Italy, Feb. 22—"Porgy and Bess" received the accolade of grand opera at La Scala Theatre tonight. A capacity audience received it enthusiastically.

P. 24c

The performance here was the climax of a European tour, made by Everyman Opera, Inc., of New York, under the auspices of the State Department.

New York

The Milanese are formidable fans but probably there is also more interest in jazz here than in any other Italian city. All tickets for tonight's performance were sold out three days ago.

There were frequent interruptions by applause and countless curtain calls at the end of each act of the George Gershwin-DuBose Heyward-Ira Gershwin operetta. Local critics were unanimous in their praise of the performers. Corriere della Sera in tomorrow's issue will term them "superlative."

A George Gershwin exhibition organized by La Scala Theatre and the United States Information Service will be opened Thursday. Manuscripts, photographs and other documents will go on display.

'Porgy' still wins hearts in Europe

Afro-American

Rome latest to acclaim all-tan operatic cast

ROME, Italy — This huge Italian city, long a respected judge of operatic talent, was added to the list of conquests of the "Porgy and Bess" cast last week.

The all-colored operetta opened a three-week run here after being hailed for its triumphant tour of the rest of Italy.

Sat. 4-9-55

* * *

THE GALA opening at the Quattro Fontaine Theatre here was attended by Geatano Martino, the Foreign Minister, and many members of the diplomatic corps as well as prominent society figures. They received the American musical drama enthusiastically.

The Rome engagement of "Porgy and Bess" fulfilled the demand of the public. Unlike Milan's La Scala and the great opera houses in other Italian cities, Rome's Theatre of the opera was not avilable for the American company because of other commitments. But Rome's music lovers flooded the troupe with requests to perform in their city.

At one time the company had considered performing in Rome, in the ruins of the Baths of Carculla, which were to be covered by a tent. At last the Quattro Fontaine, a music hall, was obtained.

'PORGY AND BESS' IS HEADING SOUTH

Times

Show Begins Latin American Tour in Rio July 4—Trip to Moscow a Possibility

~~P. 25c~~

By SAM ZOLOTOW

"Porgy and Bess" is going to South America. Having distinguished itself abroad, the musical will begin a series of engagements over a four-month span, starting at the Teatro Municipal in Rio de Janeiro on July 4.

Duplicating the European and African procedure, the trip will be sponsored by two agencies: The State Department in conjunction with the International Exchange Program, a division of the American National Theatre and Academy.

New York

As a result of the South American jaunt, the proposed Moscow visit of the George and Ira Gershwin-DuBose and Dorothy Heyward show will have to wait for a more propitious time.

Also note that the world première of "Blues Opera," the next presentation by Blevins Davis and Robert Breen, the resourceful producers of "Porgy and Bess," has been set back again. "Blues Opera," with a score by Harold Arlen, had been expected to open Sept. 22 in Venice.

"Porgy and Bess" will wind up its European travels in Antwerp on June 30. Altogether, the attraction will have played twenty-four stands in Europe and Africa, including a repeat date in Paris.

Wed. 6-8-55

'Oklahoma!' Italy-Bound

A treat is in store for Italy. "Oklahoma!" will make its initial appearance there after the celebrated Richard Rodgers-Oscar Hammerstein 2d musical ends its Parisian engagement.

With Shirley Jones and Jack Cassidy heading the troupe, the "Salute to France" offering will hold forth from June 20 to July 3 in the French capital, where it hasn't been presented before.

A number of Italian bookings, covering a six-week itinerary, has been arranged by the International Exchange Program, but the dates are tentative at the moment. So far, the tour, which may be extended, calls for stops in Florence, Rome, Naples, Milan and Venice.

At 7:30 next Sunday morning, the company and staff will leave on two buses from Shubert Alley to Maguire Airfield, near Fort Dix, N. J. That afternoon they will depart on a plane of the Military Air Transport Service.

"The Devil's a Stranger" is earmarked for Broadway.

Before this becomes definite, the American folk tale, which treads "the border line of reality and fantasy," will be examined Aug. 22-27 at Rehoboth Beach, Del. If all goes well, Lewis Piercé, producer-director there, intends to transfer the play with a musical background to New York.

Florence Wickham, once a singer at the Metropolitan Opera, wrote the score. She also collaborated on the story with David Fitzgibbon, who fashioned the lyrics.

According to Mr. Fitzgibbon, "The Devil's a Stranger" was suggested by "The Legend of Hex Mountain." As the sole work of Miss Wickham, the latter was previously tested in 1950 at Plymouth, Mass.

'Sergeants' Held on Time

Reports that Ira Levin's dramatization of the Mac Hyman book "No Time for Sergeants" had struck a snag were denied the other day by Mr. Levin.

Although the script is undergoing the customary polishing, Mr. Levin said he was confident that the production would not be delayed. The local première had been announced for Oct. 20, perhaps at the Alvin, under the auspices of Maurice Evans and Emmett Rogers.

After Mr. Levin completes his stint on "Sergeants," he will turn to "Interlock," an original drama. Mr. Evans will get first perusal.

For a while it looked as if the Adelphi, operated by the Du Mont Television Network under a lease from the Shuberts until the end of September, might revert to the legitimate fold, thereby easing the fall booking jam. Inquiry at the Du Mont office yesterday disclosed, however, that the network was "most emphatically considering a renewal."

The eleventh performance will be the final one next Sunday night for "The King and the Duke" at the Circle in the Square. . . . Mary Fickett has been tagged to continue her stint in "Tea and Sympathy" after it closes here on June 25. She will follow Deborah Kerr on July 11 in the touring company and will be seen in Portland and Seattle. . . . Nejla Ates returns to "Fanny" tonight after a week's absence because of illness.

Shaw faculty member joins cast of 'Porgy'

Afro-American

Baltimore, Md.

RALEIGH, N.C.—Henry Blackmon Jr., a native of Raleigh, currently on leave of absence from Shaw University's Music Department was recently signed for "Porgy and Bess."

He was chosen from many baritone applicants.

In October, Mr. Blackmon flew to Mexico City, where he was signed by the Everyman Opera Company.

Sat. 11-19-55

THRILLS AWAITING Mr. Blackmon, as a new member of the cast include a return tour of Europe where for six months the singers will perform in Belgium, Italy, Germany, and Russia. During the Christmas season, Henry Blackmon, who has formerly conducted three successful Christmas Festivals here on the Shaw campus, will sing a performance of Handel's "Messiah" in Moscow, Russia.

It is significant to note that Mr. Blackmon is returning to several European cities where he has already sung concerts, while serving in the U.S. Army in World War II.

'Porgy and Bess' Tour Approved in Russia

Post and Times Herald

MOSCOW, Nov. 18 (U)—Soviet authorities have agreed to allow the American all-Negro opera "Porgy and Bess" to tour Russia.

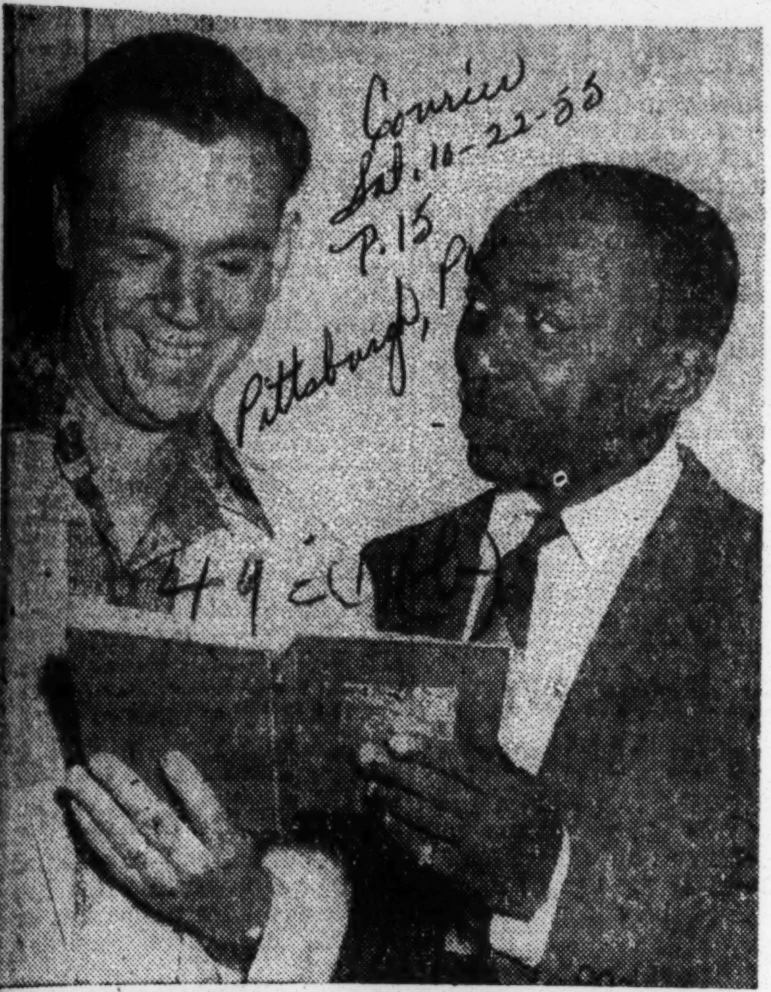
Washington, D.C

Anatole Heller, manager of the "Porgy and Bess" company, said the Russians have offered full facilities for the six-week tour. They may even pay the salaries of the 80-member troupe.

Sat. 11-17-55

The opera will open Dec. 23 in Leningrad.

49c(1)(b) 1955 THE SEVEN YEAR ITCH



Courier
Sat. 10-22-55
P. 15
Pittsburgh, Pa.

49c(1)(b)

NICK MEETS TOM—On the set of "The Lieutenant Wore Skirts" at Twentieth Century-Fox, Nick Stewart (right), star of the Ebony Showcase production of "The Seven Year Itch," talks over the play with an expert on the subject, Tom Ewell, who starred in the play for more than two years on Broadway and later appeared in the film version with Marilyn Monroe.

49c(1)(b) 1955

SHOWBOAT

PORTRAYS JOE IN 'SHOWBOAT'

William Smith Makes Career of River Song

Constitution

P.16 Wed. 7-6-55

By BILL DIEHL

William Smith has a voice as big as a bomb and as deep as thunder.

If you've seen the Municipal Theater version of "Showboat" you'll recognize him better as Joe — the tortured Negro who sings the immortal "Old Man River."

William Smith

Singing the famous song about the Mississippi is nothing new for the Nyack, New York school counselor. When he sang here in 1948 as a member of the national ~~road~~ show company he brought down the house and rated raves from the local critics. Said one:

". . . this curtain call was one of the most sensational ovations ever accorded an artist here. . ."

If any singer ever made a career out of a song, Smith has with "River." He has sung it in more than 2,000 performances of the show and he estimates he has rendered it at concerts and shows more than 20,000 times. He still thinks it's a great tune.

"I'm saddled with this role, I guess," he says, then adds with a grin as wide as Peachtree street, "thank goodness!"

Smith began his Broadway career in the 1942 production of "Porgy and Bess" as Jim. In 1945 he appeared with the late tap-master Boll "Bojangles" Robinson in "Memphis Band," a jazz version "H. M. S. Pinafore" and later in "Carib Song" with Katherine Dunham ("I didn't do any dancing.")

Atlanta

Ga.

His break came (as it has to many actors) when Kenneth Spencer, then singing the part of Joe in the Broadway version of "Star Dust" came down with laryngitis. Bill Smith took over the role and has been singing it ever since—in road shows, summer theaters, light opera companys and at music festivals.

Does he feel "nailed down to one role?" Not Smith. Since bass-baritone roles are hard to come by in modern light operas, the part of Joe is a cherished one amongst bass singers. William Smith has the role of Joe pretty well-cornered now — and he's happy as a deep-throated lark about it.

49c(1)(b) 1955

UNCHAINED

Reporter's Row

By Samuel Hoskins

Afro American

49-(1)(b)

9-3-55

Baltimore Md.

WASHINGTON

"Unchained," a uniquely different type of movie, soon will start a week's run at the Lincoln Theatre.

After seeing a preview of the film on Wednesday, we take the position here that this is one Hollywood production which merits a review on the editorial page.

If the greetings extended Todd Duncan, one of the stars of the movie, are used as a yardstick, our opinion also is shared by the select group of persons who witnessed the preview.

* * *

"UNCHAINED" IS a prison story. But it is as unlike the typical prison tale as Chino Prison is to San Quentin.

It is based on the book by Kenyon J. Scudder, president of the American Prison Society, "Prisoners Are People."

Don't get the idea, however, that "Unchained" is merely a lecture or sermon on film. It is not. Rather, it is a hard-hitting piece of dramatic realism, action-packed, and in spots, of brutal intensity.

* * *

POSSIBLY THIS realism is due to the fact that playwright-director Hall Bartlett became a regular inmate and lived with the prisoners three months prior to the filming of "Unchained."

Basically, the story is about Chino Prison.

Formally, Chino is known as the California Institution for Men at Chino, Calif.

* * *

IT WAS FOUNDED 14 years ago by Scudder, whose fondest dream was "a prison without bars."

He was permitted to start the institution only after pleading for years with California prison authorities.

When they finally consented to let him make the experiment, he was given 37 of the toughest toughies on the locked side of California prisons.

But the experiment justified Scudder's theory. Today, the institution is located in a 2,600-acre expanse. There are 2,000 inmates.

* * *

EXCEPT FOR A brief, brutal prologue, all the action of "Unchained" takes place at Chino.

The plot revolves around Steve Davitt, a quick-tempered rancher convicted of assault with intent to kill.

Burning from an inner rebellion generated by the belief his conviction was without justification, he lives for only one thing—escape.

At Chino, where there are no armed guards, no walls, he awaits his opportunity.

* * *

WHILE HE IS waiting, the story of what happens inside a man who is given the opportunity to be a man unfolds.

The sum total of this story is "the Honor System." Boiled down, however, the honor system means that each inmate is made to know that he alone is the captain of his fate, the master of his soul.

It means being aware of the fact that if he wants to walk out, nobody will try to stop him.

It means becoming acutely conscious of the knowledge that he (nor any man) is responsible only to himself, that his life and deeds touch the lives and destiny of his fellowmen, too.

It means learning to know each man, no matter who or what, for that man's individual worth.

* * *

STEVE DAVITT (Elroy Hirch), trigger-tempered rebel, learned many of these lessons from Bill Howard (Todd Duncan), easy-going chairman of the prison council.

On the surface, Steve and Bill appear to be as different in temperaments as the poles are distant. But underneath they are kindred spirits.

When Steve dislikes a thing or person his impulse is to maim, cripple, or even destroy it. Bill's dislike—before he learned to control it—descends to the depths of hate.

What he hated he wanted to kill. He was in prison because he once hated a man and was rash enough to permit his hatred to control him.

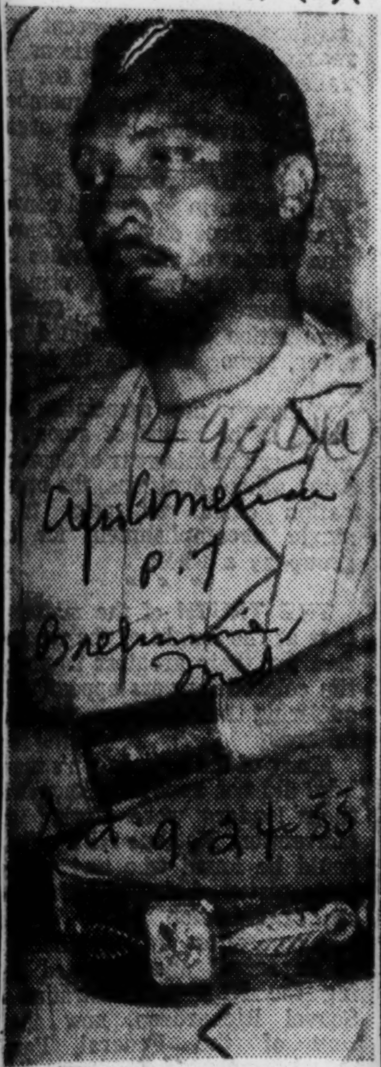
* * *

BUT BILL learned his lesson well. He learned it so well until Chino became a thing to defend. The occasion to do this came the night Steve decided to break out.

And this clash of hardy spirits, iron wills and hard fists was the climax of "Unchained," a film with a principle, a devastating impact and a two-way sermon that is not a sermon at all.

In short, here is one Hollywood effort that is well worth attending.

TODD DUNCAN



49c(1)(a)
Afro-American
p. 7
Baltimore, Md.
Sat. 9-24-55

WILLIAM MARSHALL

Marshall hailed in 'Othello' role

49c(1)(a)

NEW YORK (ANP) — William Marshall, brilliant thespian, scored a signal triumph in his return to New York and the Broadway legitimate stage after a long absence.

Marshall held the coveted role of "Othello" in the first New York presentation of "The Brattle Shakespeare Players," at City Center Theatre.

The star was surrounded by a magnificent cast of artists. Iago was Jerome Kilty. Desdemona was played by Jan Farran.

Marshall rose to new dramatic heights with his well paced emotional climax of the tortured Othello in the final action at the death bed of his wife, Desdemona.

Afro-American
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Baltimore, Md.
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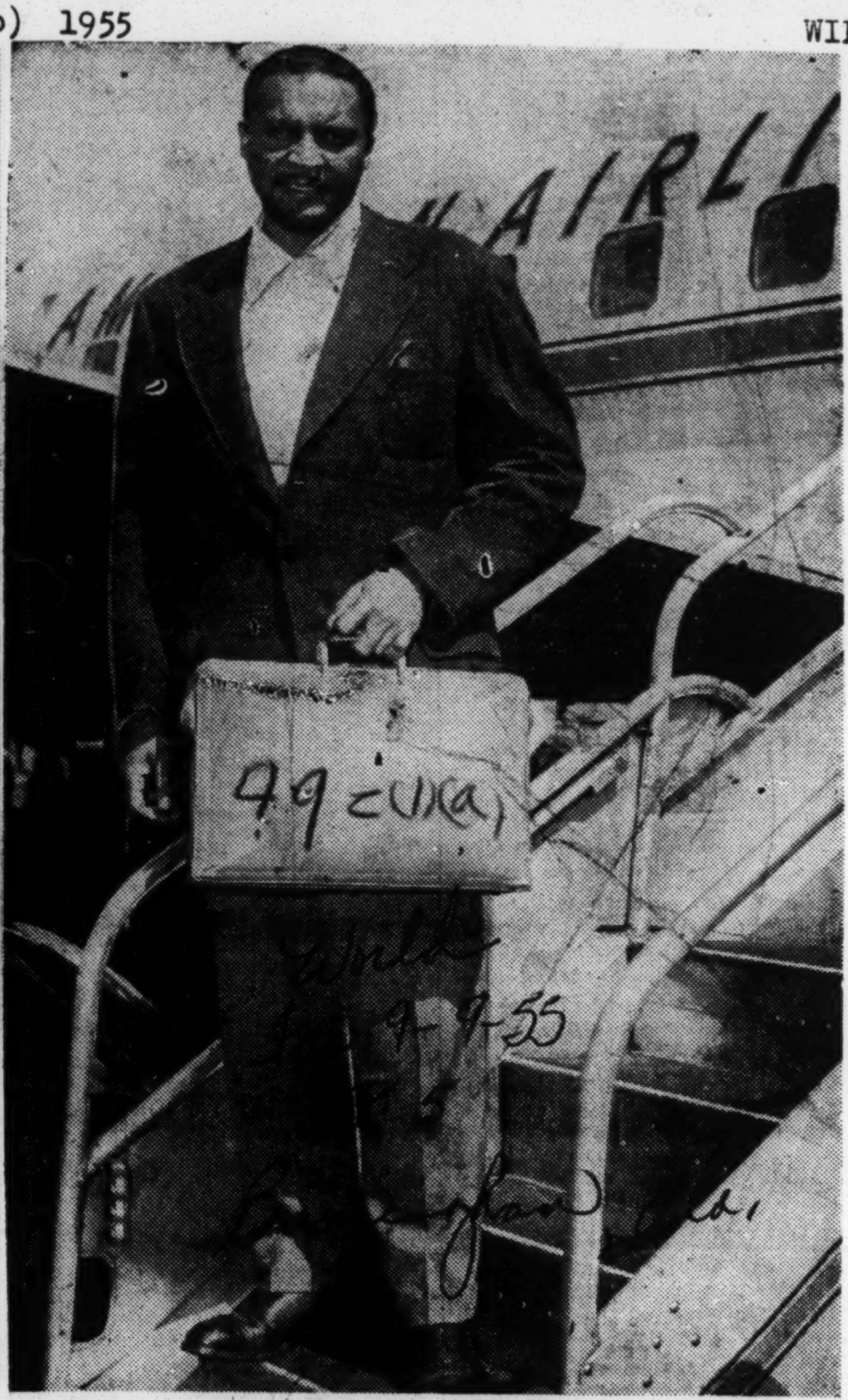


49c(1)(a)
World
9-9-55
p. 5
Birmingham, Ala.

SHAKESPEAREAN STAR — Talented William Marshall, seen on Broadway in "Green Pastures," "Lost in the Stars," "Peter Pan" and "Our Lan'," and on the screen in "Lydia Bailey" and "Demetrius and the Gladiator," is shown recently as he arrived at the International airport in New York. The powerfully-built star is currently essaying the title role of "Othello" in the City Center Theatre's historic production by the Brattle Shakespeare Players. (Newspress ~~Photo~~)

49c(2)(a) 1955

Commercial Appeal
49c(2)(a)
Sun. 5-29-55
Memphis, Tenn.
P. 8

THE BIG TIME—Bing's boy Gary Crosby gets some tips from a music maker who's been around as long as Bing. Gary, 21, is sharing marquee lights at a Chicago theater with Louis 'Satchmo' Armstrong. It's Gary's first theater engagement although he's already an old hand in radio and television.

—UP Telephi

Four Mills Brothers Given Glad Hand During Conquest Of Hawaii

Defender Sat. 5-28-55
P. 6
49c(2)(a)
Chicago, Ill.

HONOLULU— (ANP) —Hawaii may be the land of the hula dancers and the little grass shack, but with the large influx of mainland tourists, she is turning more and more to bringing in mainland talent.

The Mills Brothers completed a stay last week at the famous Waikiki Lau Yee Chai restaurant. It is reported that they received $1,000 per day. They are packing the main dining room and the Gung Ho lounge nightly with patrons.

Mills Brothers are known in Hawaii mainly through their Decca recordings. Their greatest hit, Paper Doll, is in the homes of thousands of teen-age islanders.

On May 15, as the Mills Bros. took flight, the Four Knights, one of America's best known singing group, moved into the Lau Yee Chai night spot.

It should be recalled that they began their career, singing popular ballards and spirituals at Station WSOC in Charlotte, N. C.

Already the other night spots are catching on and trying to contact agents of leading mainland talents. Hawaii holds the highest regards for the Delta Rhythm Boys and the Ink Spots. They have made several successful appearances here. Both groups collected a cool $8,000 per week plus enjoyed the scenic beauty of these trade wind-swepted islands.

Sultry Lena Horne Now on RCA Records

Courier
Pittsburgh Pa.
Sat 4-23-55
49c(2)(a)
P. 15

PHILADELPHIA — The magnetic voice and personality of Lena Horne, long-time international favorite with night club, movie, radio and TV audiences, has been captured on records.

The sultry songstress, has been signed to an exclusive RCA Victor contract and joins the label's top stars in the pop music field, including ; rry Como, Eartha Kitt, Harry Belafonte and Eddie Fisher.

In the sensuous singing style groomed by veteran coach Phil Moore, Lena Horne cut her first side for the label last month. "Love Me or Leave Me" coupled with "I Love to Love," is her debut disc for RCA Victor.

The addition of Lena Horne to the RCA Victor roster of artists marks another instance of the company's making available the talents of a top entertainer to a greater number of people via the recorded music idiom.

49c(2)(a)
Afro American
Baltimore, Md.
Sat. 4-16-55
P. 1

RECORD TOO HOT — Lena Horne was indignant Saturday when notified by the Columbia Broadcasting System that her first record in five years, "I Love to Love" had been banned. CBS didn't like the line: "Inflame me: go out and maim me."

WITH TEDDY WILSON HAWKINS TO GUEST

Courier
Pittsburgh, Pa.
Sat. 4-23-55
P. 15

NEW YORK—Coleman Hawkins, often called the "Body and Soul" of the tenor saxophone, will be the guest Saturday, April 23, on CBS Radio's "Teddy Wilson Show." Mr. Hawkins will join the Teddy Wilson Trio, which includes Milt Hinton on string bass and Joe Jones on drums.

49c(2)(a) 1955

End Of A Romance

Afro-American
Baltimore, Md.
Sat. 12-17-55
P.1

LONDON — "This is his idea, not mine," Ann West, 21-year-old actress, said this week that her fiance, Ray Ellington, band leader, has broken off their engagement.

It looks like an end to a romance that began in September, when, in Ellington's words, "I fell headlong into love."

Ann has returned the diamond solitaire engagement ring TV viewers saw her wearing in her recent shows.

"BUT," SHE said cheerfully at her home, "it was not broken off by mutual arrangement.

"I had a long talk with Ray. I told him I was willing to give up my career when we married. Then he said he wanted to end our engagement."

Ray Ellington, leader of a top quartet and one of the stars of a radio show, told his press agent:

* * *

"WE HAD a long chat. We decided that the engagement did not work, as it would clash with both our careers. Ann is heavily committed in films. I am committed in variety."

To newsmen, he added this:

"Ann is terribly keen on her career. I didn't think it was quite the thing to ask her to make the great sacrifice of giving it up.

"That is why I decided that our engagement should end. Yes, I will be seeing her when I return to London, Sunday. I am very fond of her.

* * *

"IS THERE any possibility that we may become re-engaged?"

Mr. Ellington hesitated, then said, "I would like to say yes, I don't think such a thing would be advisable."

Ann said she hopes to see Ray this weekend.

It was Sept. 22 when Ellington first told the story of his engagement.

"I was making a film with my quartet and decided to go for a stroll," he said then.

"At the entrance to a studio I saw Anne.

"She was gulping cornflakes for an advertising film. Our eyes met—and, boy, I fell headlong into love."

SAID ANNE: "My mouth was full of cornflakes and when I saw Ray, I nearly choked."

The wedding was planned for January.

Anne's father, an engineer, and her mother had given their consent to the marriage.

Friends said that the couple found out in recent weeks that they didn't have as many things in common as they had though they had.

Afro-American
Baltimore, Md.
Sat. 12-17-55
P.1
49c
(2a)

Ray Ellington and the Cornflakes Girl on their engagement day.

'Jazz Train' cast does Meg request

Afro American

LONDON (ANP) — "Jazz Train," an all-colored musical financed by 65 U.S. Air Force officers, is a smash success here.

London theatre critics have predicted a successful run for the play which depicts the history of jazz. The critics hailed Beatrice Reading, a 21-year-old blues singer, as a major discovery.

Members of the cast held a special performance for Princess Margaret.

At a regular performance, the princess noticed omission of a scene mentioned by critics after the show's first night.

Director Mervyn Jones had cut the scene—excerpts from "Carmen Jones," "Blackbirds," and "Porgy and Bess"—because the show was running too long.

However, the cast volunteered to put on a special show of the omitted scenes for Princess Margaret and her escort, Mark Boham-Carter. Other members of the party who applauded wildly were the Hon. Dominic Elliot and Lady Elizabeth Cavendish.

Baltimore
Md.

49c(2)(a) 1955

49 c(2)(a)

Here are stars of the big pop, rhythm and blues show to be given August 4 in Memorial Auditorium here. Included are Sarah Vaughan, Al Hibbler, Nappy Brown, the Moonglows, Red Prysock, Muddy Waters, and the Cardinals.

Show Has Pop, Rhythm and Blues

News and Observer
Raleigh
P. 8
Raleigh N.C.
Sun. 7-24-55

George Treadwell's Pop, Rhythm, Blues Show will play a one night engagement at Raleigh Memorial Auditorium on Thursday evening August 4. This show marks the first time that all three, pop, rhythm and blues has been put into one show. It will co-star the best in those three fields.

Headlining the cast is Sarah Vaughan who is currently the hottest pop singer in the nation. Her Mercury recordings of "How Important Can It Be," "Make Yourself Comfortable" and "Whatever Lola Wants" lead the nation's jukebox parade. Miss Vaughan still holds title to the crown of America's top jazz singer, a position she has held for eight years.

For male singer Al Hibbler, the ex-Duke Ellington vocalist, is in the show to wow his fans with his version of "Unchained Melody." His Decca disc on this song has passed the 500,000 sales mark and is still climbing. Hibbler is one of the vocal greats of our time. He was born blind, yet he has literally fought his way to the top, overcoming obstacles that would have discouraged a less talented and determined man. He is a star where-ever records are played.

Although he just jumped into fame three months ago, Nappy Brown is spoken of with the top rhythm and blues vocalists in the nation. The former Charlotte, N. C., choir boy is the most sought after singer in show business today. Six months ago he was earning $50 a week working in a grocery, but today his salary is way over $1,000 a week. His Savoy record of "Don't Be Angry" far outdistances any other version of this hit tune. It has passed the 300,000 in three months sale.

Always a favorite wherever the blues are sung, Muddy Waters is like Ole Man River, he just keeps rolling along. His Chess records have always been a "must" for record collectors and his latest "I'm Ready" is no exception. Singing the blues is an art for Muddy Waters and even his closest rivals will admit that his style of moaning and shouting the blues is authentic in every detail. He is co-starred in the show with his great quintet.

As for vocal groups there will be three, The Cardinals, The Moonglows and the Moonlighters, the group within a group. All three are rated with the nation's best and to see and hear the three of them on the same stage is a definite entertainment treat.

Rounding out the show is Red Prysock and his big band. Red, the greatest Honker of them all will be giving out on his latest Mercury recordings "Hey There," "Fat's Places" and "Jump Red Jump."

The date here will be a show and dance date. The show will hit at 8:15. There will be only one show. Dancing will be after the show starting at 11 p.m. Thiem's Record Shop and Hamlin Drug Company will handle the mail order and ticket sales.

49c 2(a)
Times-Picayune
Thur. 8-25-55
P. 32

FAYE ADAMS, popular singer, is one of the pop stars featured in Lou Krefetz's 1955 fall edition of the Top Ten Review, to be presented Sunday at Municipal Auditorium. The others include The Clovers, The Charms, Joe Turner, Al Jackson, The Five Keys, Bo Diddley, Gene and Eunice, Etta James, Charlie and Ray, Bill Dogget and his Combo, and Paul Williams and his Orchestra.

New Orleans

Courier
P. 14
Pittsburgh
Sat. 10-15-55

POPULAR—Comely Camille Howard opened in the lounge at the Town Tavern in Las Vegas, Nev., for an indefinite engagement. The popular former Roy Milton Solid Senders' pianist and vocalist, resigned from the band after a twelve-year tenure. Learning of her status as a single, night clubs and lounges in Chicago, New York City, San Francisco, Houston, Kansas City and elsewhere wired her agent Ben Waller seeking her services.

49c(2)(a)

Fans Riot As Satchmo, Sidney Bechet Perform In Germany And Paris

Defender P. 6

Chicago, ~~Ill.~~

'Spoiled My Fun Too' Says Louis Of Cancellation

Sat. 10-29-55

What price distance between points? Or, perhaps, charge it up to jazz. Either sentence may well explain events in Paris, France and Hamburg, Germany last Sunday when fans at concerts in those cities engaged in riots that brought damages of several thousand dollars.

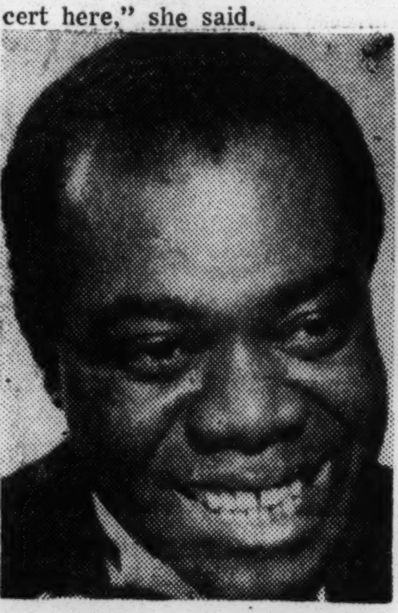
4/2 ②ⓑ

In Paris the disturbance was due to an extra 2,000 fans forcing their way into a hall that was already jammed where Sidney Bachet, ace clarinetist was appearing. About the same hour patrons of a concert in Hamburg where Louis Satchmo Armstrong was tooting became displeased when the ampifying system went blank and they could not hear Satchmo's music plainly. Damages occured when the patrons, demanding their money back, broke up chairs, tossing cushions and the like in protest.

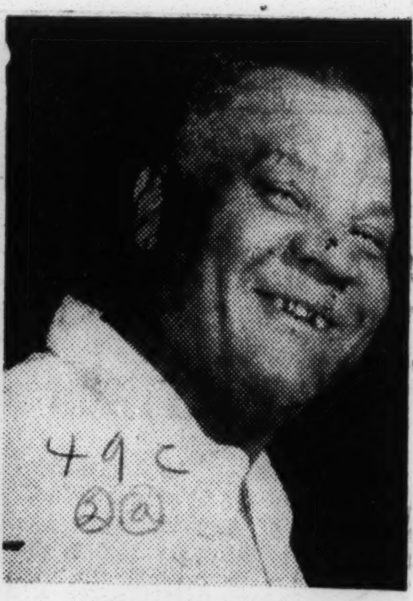
After a police squad cleared the hall, thousands gathered in the street. They dispersed when police threatened to use fire hoses against them. Twenty-three were hauled off to jail.

Armstrong, a popular performer in Germany, shook his head sadly, "I am sorry it ended this way," he said. "That defective loudspeaker system spoiled my own pleasure, too."

Mrs. Clara Gunderlack, head of the concert agency which sponsored Mr. Armstrong blamed "undisciplined elements" for the disorder. "But to show our good will, we have scheduled another concert here," she said.



LOUIS ARMSTRONG



49 c

②ⓐ

SIDNEY BECHET

Basie, Ella Fitzgerald, Oscar Peterson among choices in 'Down Beat' poll

Afro American Sat. 12-24-55

p. 7

Baltimore, Md

CHICAGO (ANP)—Once again this year, as in past competition, colored greats in both the pop and jazz fields captured top honors in the 1955 Down Beat Magazine Readers Poll.

Count Basie took over as top jazzband from Stan Kenton and his vocalist, Joe Williams, was an easy winner in the 'male singer with band' category.

49

Ella Fitzgerald was voted the best female singer of the year. And, in the instrumental division, Miles Davis wound up the most successful year of his career by taking the first trumpet spot from Chet Baker — the victor twice previously — with Dizzy Gillespie, coming in third. The trumpet division featured the poll's closest race.

2ⓐ

* * *

THREE OF THE rhythm section spots remained in the hands of pianist Oscar Peterson, bassist Roy Brown, and guitarist Johnny Smith. And Max Roach finally reached the top after years of ending up in the first five when he copped the drum chair from Shelly Manne.

Undoubtedly Milt Jackson's work with the Modern Jazz Quartet brought him first place honors among the vibists as Terry Gibbs dropped to third after five successive wins.

Dave Brubeck's group was adjudged the best instrumental combo of the year; he was named the personality of the year in jazz, and his altoist, Paul Desmond, captured laurels in his division in a walk-away. Perez Prado was voted Latin American personality of the year.

The following jazz and pop artists are plaque-winners and will take over seats in Down Beat's mythical all-star band.

DANCE BAND — Les Brown; JAZZ BAND — Count Basie; VOCAL GROUP — Four Freshmen; INSTRUMENTAL COMBO — Dave Bruebeck: MALE SINGER — Frank Sinatra; FEMALE SINGER — Ella Fitzgerald; MALE SINGER WITH BAND— Joe Williams; FEMALE SINGER WITH BAND—Ann Richard Stan Kenton's vocalist.

/ TRUMPET—Miles Davis, Chet Baker and Dizzy Gillespie; TROMBONE—J. J. Johnson, Bob Brookmeyer and Kai Winding; ALTO SAX—Paul Desmond and Lee Konitz; TENOR SAX—Stan Getz and Lester Young; BARITONE SAX—Gerry Mulligan.

CLARINET — Buddy DeFranco; PIANO — Oscar Peterson; GUITAR—Johnny Smith; BASS—Roy Brown; DRUMS — Max Roach; VIBES — Milt Jackson; ACCORDION—Art Van Damme; and MISCELLANEOUS INSTRUMENT—Don Elliott.

Pete Rugelo was voted the top arranger of the year.

ELLA FITZGERALD

49c(2)(a) 1955

RETURN TO BROADWAY — Eubie Blake, left, and Noble Sissle, celebrated musicians and composers, returned to the Palace Theater on Broadway Friday, March 25, as a part of the gigantic festival celebration in honor of Sissle and Blake on the 36th anniversary of their initial vaudeville date at the Palace in 1919 when they were acclaimed an instant success and were the first colored entertainers to appear at the Palace in evening attire. Sissle and Blake went on to international fame. As a team they have written many songs, among which were the all time favorite, "Love Will Find A Way," and the perennial "I'm Just Wild About Harry."

IN NEW CAMP—Erroll Garner, whose double-take as a news feature is shown above, is pictured with Governor and Mrs. Fred Hall, of Kansas. He has just "inked" a three-week pact with Joe Glaser. Glaser also signed to handle Billy Daniels. His list of stars also includes Armstrong, Hampton, Ellington, Billie Holiday and others. Garner will be one of the stars at the Courier Command Performance Concert in Detroit on May 14. (Observe the new date.)

Albums Bring Broadway Musicals to Listeners, A Pretty Expensive but Rewarding Undertaking

Courier Journal Wed. 3-29-55 S.7

Louisville Ky.

THOSE of us who don't seem to be able to get to New York either on our own or on one of [illegible] Theater Trains, still can absorb a bit of Broadway — musical Broadway, that is. The recording companies are spending a lot of effort and no little money bringing Broadway to you by means of original-cast recordings of the season's newest musicals.

Incidentally, Manie Sacks, vice-president of R.C.A. Victor Records, says in this month's issue of Theatre Arts that "original-cast albums are one of the most expensive forms of recording. At the outset, the musicians can cost between $15,000 and $20,000. Then, in accordance with an Actors' Equity rule, we must pay each actor or singer one week's salary for one day's recording work. By the time an original-cast recording has reached the stores, it may have cost $35,000. This compares with the cost of producing our finest classical works with a personality such as Toscanini. You can be pretty sure that Toscanini will sell. But if a show flops after you've made the album, there's nothing that can be done."

Needn't Worry

Well, I don't think the boys have much to worry about in the latest crop.

The most recent of the new show recordings is Victor's release (LOC 1016) of Cole Porter's long-awaited *Silk Stockings*. I must admit at the outset that I'm a Cole Porter admirer of long standing, so my reaction may well be prejudiced. At any rate, the show sounded fine to me. Sometimes the inspiration, both in music and lyrics, may weaken; but even when the spark is missing, the polish still is high. In much of the show, the inspiration is strong, particularly in regard to Porter's lilting, sometimes ribald, lyrics—to wit: *Stereophonic Sound, It's A Chemical Reaction, All of You* (which I think is a winning number both for words and music), *Satin and Silk, Josephine,* and *Siberia.*

Don Ameche, Hildegarde Neff and a bouncing-voiced youngster named Gretchen Wyler have the leads in the musical remake of the old Garbo picture "Ninotchka." To my surprise, Ameche is more than acceptable. Miss Neff sounds out of place, but she may be much better in person. And Miss Wyler sounds wonderful.

Slightly Mad

ONCE UPON A TIME, there was a cockroach named archy who used to help Don Marquis write his column for the old New York Sun. Because archy was so little in body (though big in heart), he wasn't heavy enough to work the shift lever on the typewriter. So the wise and witty and sometimes bitter stories that archy wrote about himself and mehitabel the cat and their acquaintances had to do without capital letters.

Joe Darion (words) and George Kleinsinger (music) put together what they call a "back alley opera" based not so much on the letter as on the spirit of Marquis's columns. Columbia has a new record (ML 4963) of the result—and it is fine. Eddie Bracken is archy, Carol Channing is the "toujours gai" mehitabel while David Wayne does the narration. If all of this sounds slightly mad, it is. But it is also wonderfully entertaining and even provocative. E. B. White of The New Yorker has written some extensive notes for the record jacket.

Fresh and Charming

THERE ARE many pleasant things about the original-cast recording (Capitol S 603) of *Plain and Fancy;* but one of the most pleasant is the performance —that is, as far as sound goes—of young Barbara Cook, of whom, I hope, more will be heard. Of course, she has the benefit of at least one very smooth song, *This Is All Very New to Me,* but she gives it as much as it gives her. The other principals, including Richard Derr, Shirl Conway, Gloria Marlowe and Douglas Fletcher Rodgers, are not far behind.

All in all, the music (by Albuert Hague) and the lyrics (by Arnold B. Horwitt) of this musical comedy set in Pennsylvania's Amish country are fresh and charming, and I spent an enjoyable hour listening to them.

I CAN'T make up my mind about the last in this series, the Truman Capote-Harold Arlen musical called *House of Flowers.* I have listened to the Columbia recording (ML 4969) three times now, and still I'm not sure whether I really like it. But the more often I hear it, the better my opinion becomes. On the credit side it has Pearl Bailey, for whom I have unending admiration, and three or four good tunes from Mr. Arlen. And some of Capote's lyrics have a telling turn. But over-all, I just don't know.

DON AMECHE

'More than acceptable'

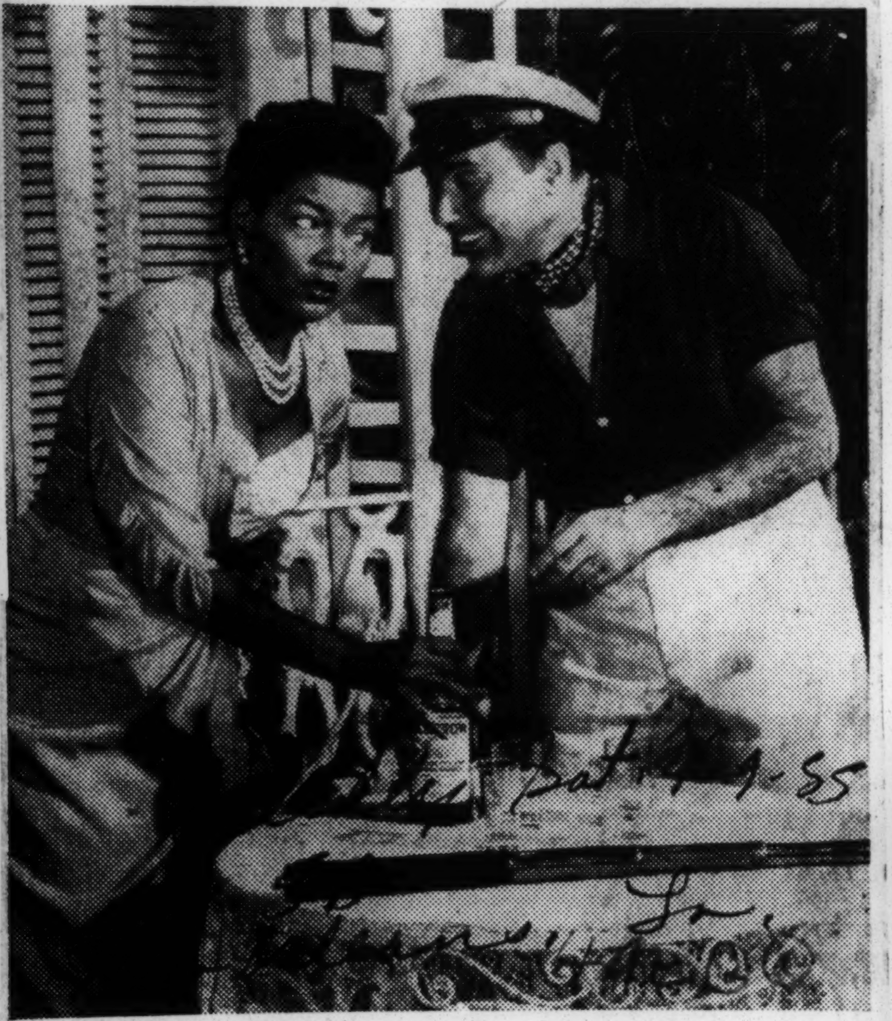
PEARL BAILEY

'On the credit side'

49c(2)(a) 1955

PEARL BAILEY

Pearl Bailey's "Gotta Crow" Too



Sat 4-9-55

La.

Although Mary Martin sang "I Gotta Crow" in this year's Broadway production of "Peter Pan," singer Pearl Bailey serves up her own brand of crow—the beverage, not the bird—in the current Truman Capote-Harold Arlen musical, "House of Flowers." Reaching unsuccessfully for the bottle is John Randolph, who plays the part of a beachcomber in the comedy set in the French West Indies. "House of Flowers" is the show that was to feature Ole Crow, the live bird which serves as an advertising model for the beverage which bears his name. Ole Crow's part was written out of the play when it was discovered that she was bird-shy, but the namesake beverage appears on-stage at every performance.

Defender

4-3

Chicago

PEARL BAILEY, blues singer and star of "House of Flowers", reported to New York police last week that burglars looted her Greenwich Village apartment of insured furs and gems worth $17,000. The entertainer is married to drummer Louis Bellson. She listed among the stolen items a $7,500 sapphire blue mink coat, a silver blue mink jacket, valued at $2,500, and a $1,100 ermine stole.

Pearl Bailey Gets $17,000 Blues

New York

49z ② ⓐ

AP Photo.

Mr. Reilly, her boxer, watches singer Pearl Bailey straighten up her looted apartment. Burglary, discovered by Miss Bailey this morning, netted the thieves $17,000 in furs and jewels.

Pearl Bailey was in no mood for singing when she returned to her Greenwich Village apartment early today. She found she had been robbed of $17,000 in furs and jewelry.

The haul would probably have been $40,000 higher if the singer, currently appearing in the musical "House of Flowers" at the Alvin Theater, had not placed most of her jewelry in a safe deposit box last week.

Miss Bailey told police she returned to her apartment at 109 Bank St. at 12:10 a.m., after her nightly appearance at the Alvin.

She added she noticed that it took two turns of the key in the lock, instead of the customary one, to open the door to her apartment. However, being no Sherlock Holmes at that time of the morning, Miss Bailey thought nothing amiss until she walked into the bedroom of her two-room apartment.

Examination of disarrayed closets and opened drawers revealed that Miss Bailey was minus three fur coats valued at $11,100, two watches worth $1500 and miscellaneous jewelry valued at $4400.

Also missing was the key to her safe deposit box which she kept in an opera glass case. Miss Bailey said the loss was insured.

The singer's husband, drummer Louis Belson, is currently touring Texas with the Tommy Dorsey band.

Jo Baker's arrival stuns Coast papers

49c-2(a)

Afro American

Sat. 9-3-55

Baltimore

SAN FRNACISCO — West Coast newspapers were caught with their slips showing last week when the celebrated Josephine Baker blew into town preparatory to opening a Geary Theatre engagement on Monday.

The famed artist is booked for a one-woman show billed as "An Evening of Josephine Baker." In it she is doing French and American songs which she has featured during her many starring years in this country and on the Continent.

The booking was handled by Jay Faggan and agent Sam Howard.

* * *

UNLIKE HER 1951 appearance at the Golden Gate, Miss Baker is not insisting on hiring colored musicians for the pit band.

Miss Baker arrived last Monday from Vancouver and Winnipeg where she just completed shows.

She says this show has not been seen before in the U.S. She called a press conference citywide Monday afternoon but did not call the drama desks.

This unusual action was taken to allow her to clear up all controversy, Faggan says.

Miss Baker denies having said there's more freedom in Argentina than here, and praises the Supreme Court segregation decision.

Howver, unalerting of drama eds is absolutely unprecedented and caused considerable mutterings.

One of the differences that needed clearing up, it was later explained was the theatre's desire to book her for a flat two weeks, instead of the original one week-and-option agreement.

JOSEPHINE BAKER

Josephine Baker Must Leave U. S.

Call

49c-2(a)

Kansas City, Mo.

Fri. 8-12-55

DENVER. — Unless another extension is granted her, the glamorous French singer, Josephine Baker, must leave the United States on Friday, August 12. The singer, now appearing at the Tabor theater here, was told by U.S. Immigration Service officials last week that she could remain until that date.

Her visa, which expired more than a week ago, was extended so that she could complete her current tour. The routine extension was granted after a 15-minute conference in the office of E. R. Decker, acting Colorado director of the Immigration Service.

Jo Baker, 43 gowns, keep Canadian nitery alive

Afro-American

Sat. 11-5-55

p. 7

49c-2(a)

Baltimore, Md.

MONTREAL — Capacity business has stuck with Josephine Baker throughout her current stand at the 250-seat Oasis Room of this city's El Morocco.

Miss Baker, unable to get steady bookings in the United States has been touring this country for the past two months and winning the applause of fans and critics alike.

Intermingling numerous costume changes with her singing and dancing, La Baker came here after breaking the attendance record set by Edith Piaf in Quebec City six years ago, when night club business in Canada was at its peak.

She has a total of 43 gowns in her traveling wardrobe.

JO BAKER

Sailing Halted

Singer Held On Agent's Fraud Claim

Times Herald

Washington, D.C.

Sun. 11-13-55

QUEBEC, Nov. 12 (UP)—Singer Josephine Baker will appear in Superior Court Tuesday for preliminary hearings of fraud charges brought by her agent and publicity manager, Don Brown.

Miss Baker

Miss Baker, who admitted being 54 when she was booked by local police yesterday, also charged with owing booking manager William L. Taub $10,839 in back fees. She pledged innocent at the brief arraignment and was released on $5000 bail.

49c-2(a)

Today she locked herself in her hotel suite and refused to talk to newsmen.

Brown instituted the fraud charge just before the onetime St. Louis-born singer was set to embark on the Liner Homeric for France. He told the United Press that he discovered Miss Baker's plans by accident and swore out a fraud warrant.

He said Miss Baker owed him his agent's fee of 10 percent on all her Canadian bookings plus clothes and other items which she bought in this country and charged to him. Brown also disclosed that she had signed over her jewels, furs and clothes to him as a guarantee for back debts, but that she was ready to leave the country "with everything."

Brown said he didn't know yet the exact amount he would claim in damages because he would also sue for damages on unfilled commitments in the United States.

The agent said he would request a postponement of the ring until Friday

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Charged

Journal and Guide

p. 1

Norfolk, Va.

Sat. 11-19-55

49c-2(a)

FACES CHARGES Singer-dancer Josephine Baker has been charged with fraud by her agent and publicity manager.

Don Brown, and has also been charged with owing booking fees totaling over $10,000. Charges were brought against the 54-year-old 'Toast of Paris' at Quebec.

The complainants said Miss Baker was ready to flee back to Europe without paying debts and fulfilling obligations to them. Hearing is scheduled on the charges Friday.

Police seize Joe Baker on fraud count

Afro-American

Baltimore Md.

Sat. 11-19-55

p. 1

QUEBEC, Can.—Troubles continue to plague Josephine Baker.

Just as she was about to board a trans-Atlantic liner for a return to France, police walked up and placed her under arrest and her luggage was seized.

49c-2(a)

Arraigned on a charge of fraud filed in behalf of a New York agent, she was released only after posting $5,000 in cash bail.

Signing the charge was Don Brown, who said he was acting in behalf of William L. Taub, a New York booking agent.

Miss Baker also faces a hearing on a civil action filed a month ago by Taub.

Mellowing (49) Singer **Josephine Baker,** onetime (circa 1927) light-brown toast of Paris when she danced without wraps at the Folies-Bergère, was far past her spicy past. At her 460-acre estate near Périgord in southwestern France, Expatri-

Time P. 26

France-Dimanche

SINGER BAKER IN STONE
A wrap for the future.

Chicago, Ill.

ate Baker was busily tending the fabrication of a startling memorial to herself. Items in the shrine: 1) a statuary group depicting La Baker in ancient, saintly wraps, arms outstretched in benediction over the kneeling figures of seven kiddies of various faces, corresponding to Josephine's seven adopted children; 2) waxen images of Josephine and the tots striding up a hill topped by a cross; 3) a figure of Josephine's husband, French Jazz Maestro Jo Bouillon, on his knees to receive the blessing of a paraffin Pope Pius XII.

Mon. 12-26-55

La Verne Irked By Tweedle-Dee Theft

P.16 Journal and Guide Sat. 2-26-54

Young Singer Planning Test-Case To See If Artists Can't Protect Their Efforts; To Ask $250,000

49c(2)(a

NEW YORK—Singer Laern Baker, who has the nation humming the hottest song of the year, "Tweedle Dee," said that she was investigating the possibilities of filing a $250,000 suit for plagiarism against two white singers for using her entire arrangement in their recordings.

Norfolk, Va.

In her dressing room at the Apollo theatre where she's headlining, the 25-year-old singer said that it wasn't the idea of other people singing tunes that she created that got her mad, but it was their rendering an exact duplication of her jukebox hit note for note.

* * *

"WHY DON'T THEY hire their own arrangers to fit my song, instead of copycatting my arrangement for which I paid $1,500. Only by taking them to court can I protect myself from these song pirates."

Pointing out that in recent years white singers have duplicated many of the hit records turned out by sepia artists, La Vern named two as the chief offenders of what she termed the "you record it, I'll steal it" brand of singers.

She said that her manager, Al Green, has already talked to her lawyers. Since "Tweedle Dee" was released two months ago, Miss Baker's Atlantic disc of the song has sold over 300,000. Officials claim that it would have gone over the half million mark if so many other artists hadn't copied the arrangement, thereby causing many people to ing is La Vern Baker.

LaVERNE BAKER Makes Charges

When You Hear 'Tweedle De Dee,' You Gotta Think of LaVerne Baker

Courier Sat. 4-2-55

P. 9

Pittsburgh Pa.

LOS ANGELES—Lovely LaVerne Baker, Chicago's latest gift to the recording world, captivated staid West Coasters during her brief appearance in Hollywood. Miss Baker, native Chicagoan, is no newcomer to showbiz, having made her professional debut at the Club DeLisa there.

Charles Isom predicted stardom for this talented singer seven years ago. Miss Baker, after years in night clubs throughout the country, finally hit the jackpot, record-wise with the current hit recording, "Tweedle De Dee" via Atlantic Records.

49c(2)

Winfield Scott of My Guys singing group penned the current popular tune, and Miss Baker skyrocketed to fame and success via same.

The singing lass is under contract to Atlantic Records, having recently signed another three-year contract. She just cut a duo of sides for Atlantic, "That's All I Need" and "Great Day in the Morning," which she hopes will have great success as a follow-up to "Tweedle De Dee."

Al Green, owner of Detroit's famed Flame Bar is her manager, and she is booked through the Gale Agency. Mr. Green attests that Miss Baker while employed at his popular nitery some years ago, taught Johnny "Cry" Ray how to really belt a ballad. The chirp is an only child, and devotes all her spare time to caring for "Tweedle De Dee" an apricot-champagne colored toy French poodle since separating from her spouse. She resides in Detroit, but is kept busy travelling from one city to another.

49c(2)(a)

LAVERNE BAKER, of 'Tweedle De Dee" fame, engaged legal services of Atty. Ruth Jacobson to file suit for $2,500 against operators of L. A.'s Savoy Ballroom. The sum . . . allegedly due on contractual dates . . . has caused the spot to close until settlement is reached. Baker's also miffed at stars who she says "stole" her arrangement on number she made famous.

49c2a
p 11
Herald
1-27-55

SULTRY vocals of Joyce Bryant headline the new bill at the Sans Souci Hotel Blue Sails Room.

49c-2a

Herald
Tues. 4-12-55
p. 5A

SEPIAN singing star Joyce Bryant will share billing in the new show opening tonight at the Fontainebleau Hotel La Ronde Room with Comedian Joel Grey.

Miami
Fla.

49c2a

JOYCE BRYANT
. . . goodby $150,000

Joyce Bryant quits night life for career in church

Afro-American
Sat. 12-3-55
p. 6
49c2a
Baltimore

NEW YORK — A career that nets her approximately $150,000 yearly was abandoned last week when 28-year-old Joyce Bryant announced that she was quitting the night club circuit for the church.

Miss Bryant canceled commitments worth an estimated $50,000 so that she can enter Oakesville College, Huntsville, Ala., to train for missionary work among Seventh Day Adventists. She said she will enroll at the school on January 1.

According to her announcement When she made up her mind Thursday, she canceled a "club date" she had at the Waldorf that night. Her decision was so sudden that she doesn't know what to do with her sexpot gowns or $6,000 worth of musical arrangements—"two of which are so new that they're not paid for yet"

* * *

MISS BRYANT, who earned $2,500 to $3,500 a week in such spots as the Copacabana, Fontainbleu Hotel in Maimi Beach and Appolo Theater, was reared in the Seventh Day Adventist religion in San Francisco.

Miss Bryant for sometime has rebelled against "acting like a sexpot." She told a New York columnist:

* * *

"I HAVE SUNG my last sexy song, like "Love for Sale" and whatnot. I plan to enter Oakesville in January and study for four or five years. Then I will travel wherever the church sends me, trying to convert heathens, who now believe in nothing, to believe in God and practice His commandments.

"I felt for three years that I was living a lie," Miss Bryant continued.

"I appeared on the night club floor to be sexy and I even wore sexy-type gowns but I don't think I'm a sexpot," she explained. "But that was sort of required of a female in show business; It has got to be sex. What else?

"And those love songs I sang..

"They just shouldn't be. There's nothing against sex in my religion but it should be kept sacred. Sex shouldn't be thrown around."

* * *

MISS BRYANT said she always felt "uncomfortable" or "guilty" about those— and about the $20,000 worth of sexpot gowns that she has worn for the last time.

"I'm not a fanatic," Miss Bryant went on, "but the Seventh Day Adventists observe the Sabbath from sundown Friday to sundown Saturday, and I never wanted to work Friday night. But for a night club singer to get off Friday night is impossible. It's one of the best nights!

"My friends are very happy for me," she said. "Even my manager, Jerry Levy, to whom my decision means considerable, has told me I'm doing right."

Levy today started canceling engagements he'd booked for her.

"For now I will never walk into a night club again—not even as a customer," she said.

"I don't feel they're wrong — I just feel they're wrong for me.

* * *

MISS BRYANT averaged about $3,500 weekly, according to her personal manager, Jerry Levy. She had to cancel eight weeks in Las Vegas, four each at the New Frontier and Riviera, at $6,250 and two weeks at the Sans Souci, Miami Beach.

This was what brought the estimate of $50,000 into the discussion of her immediate sacrifice.

Another performer, Bill Bailey, some years ago quit to train for the ministry and ultimately opened his own church in Harlem. He periodically takes cafe assignments to make some money for the church.

Jazz Singer To Become Missionary

Post and Times Herald D 17
Washington, D.C.

By Shirley Elder
Staff Reporter

49c2a
Fri. 11-25-55

A shapely, 28-year-old brunette night club singer has announced her decision for a new life—that of missionary for the Seventh Day Adventist Church.

"There was no contest," Joyce Bryant said yesterday. "Nearly three years ago I made a bargain . . . I promised God I would wind up my affairs in show business and come back to Him."

The singer, who for the past eight years, has hit night clubs across the country as well as England, Europe, South America and Canada, said show business seemed to have "everything a girl could want." But, she added, "Then I weighed the other side."

She leaned her head against the back of the couch and glanced at the ceiling. "I realize I have God's gifted voice, a talent. And it's not going to stop right there." She accented the last word with a gesture toward the wall.

Miss Bryant, a native of Oakland, Calif., who attended high school in San Francisco, said she intends to continue singing, but now it will religious, and semiclassical.

Her last jazz singing engagement was at the RKO-Franklin Theater in the Bronx two weeks ago.

Yesterday Miss Bryant was supposed to begin a cross-country circuit.

Instead, she sat in a Washington home and held her first press conference since she decided to give up the glitter of show business.

She wore a conservative gray suit, black gloves that seemed to accent the graceful movements of her fingers, and no hat.

Two representatives of Oakwood College, Dr. Frank W. Hale Jr. and Prof. Mylas Martin, both of the English department, came to Washington yesterday to welcome Miss Bryant to the school.

Even though Miss Bryant has stopped night-clubbing her voice can be heard through Epic records release of "Runnin' Wild," a long-playing album.

49c2a

Staff Photo

JOYCE BRYANT
. . . "I made a bargain"

Singer Quits Role Of 'Sexpot' for Religious Life

Herald 49-2 (a)

Wed. 11-23-55

P. 12-A

JOYCE BRYANT, Negro night club singer, has turned her back on a $150,000-a-year career as a "sexpot" to work for the Seventh Day Adventist Church. She canceled a Waldorf-Astoria Hotel singing date Friday and her agent is busy canceling bookings which run through most of next year and would have brought her more than $100,000.

PEOPLE

Miami, Fla.

The San Francisco singer said she would enter a Seventh Day Adventist School, Oakwood University, at Huntsville, Ala. in January for a four or five-year course of study preparatory to missionary work. "I felt for three years that I was living a lie," she said. "I even wore sexy-type gowns but I don't think I'm a sexpot."

Star Quits Show Biz For Church

Courier

Pittsburgh, Pa. P. 3

49-2 (a)

Sat. 12-3-55

NEW YORK—With America at her feet as one of the hottest night club singers of the decade, shapely and seductive Joyce Bryant has thrown up a career worth $150,000 a year to become a missionary in the Seventh-Day Adventist Church.

Miss Bryant's agent has already cancalled a coveted date at the Waldorf Astoria here and is cancelling all other engagements running into 1956.

According to reports by CBS-Radio, Miss Bryant will enter the Seventh-Day Adventist school, Oakwood University, at Huntsville, Ala., to study an intensive course for missionary work.

New York sources intimated that Miss Bryant may have given up her career because of a broken love affair; however, this report has not been substantiated. In recent years Miss Bryant has suffered painful injuries in accidents at the zenith of her career.

Miss Bryant has always been deeply religious and her electrifying decision is not regarded as an impulsive act.

Broadway asks: Will the lure of the bright lights be too irresistible, or will Joyce Bryant's decision stand for life?

JOYCE BRYANT

. . . will be missionary

49c(2)(a) 1955

CAB CALLOWAY

Cab Calloway Opens In Mexico; Patrons Hail Performances

By EARL MORRIS FOR ANP

Defender

Sat. 6-4-55

Chicago, Ill.

MEXICO. D. C. — CaB CALLOWAY has been a definite asset to the American here. I am extremely proud of him as a musical ambassador.

Mexico City turned out the welcome mat for Cab. The same welcome given Vice-President Richard Nixon, was accorded to Cab in a lesser degree. Cab's welcome was not of upper diplomatic levels with public officials, but I'll bet he felt as much honored as Nixon.

Cab was met at the airport by a delegation, a radio station set up a microphone and broadcasted his welcome throughout the nation.

Cab spoke into the microphone, in Spanish:

"I am very happy to be here with you. I feel so great. I am beginning to study Spanish."

The former "Sporting Life" in "Porgy 'n' Bess" came to Mexico with his wife, Nuffee, and his piano player, Howard Roberts. Because there is no mutual arrangement between international unions, Cab had to front the 18-piece band of Luis Arcaraz, who is familiar with North American music.

Cab, as you probably already know, was born in Rochester, N. Y. in 1907. His sister, Blanche, first became a theatrical luminary and then she began tutoring her kid brother who showed great promise of developing into the present personality.

Calloway Shows Them How in Miami Beach

Courier P.13

Pittsburgh Pa.

Sat. 7-30-55

MIAMI BEACH—Cab Calloway's first appearance at Sans Souci in Miami Beach is breaking all records and is assuring him return engagements. Backed by Freddy Calo and his orchestra, Cab takes over with his zesty approach and free-wheeling full-throated delivery. Ranging from a subdued version of "Funny Valentine" through rock 'n' roll, be-bop and his standard hi-de-hoing, he wraps up all the way. With "Cha Cha Cha" to add diversity, he sparks his repertory with his theme "Minnie the Moocher" building to encore demands. "St. James Infirmary," "Shake, Rattle and Roll" and "It Ain't Necessarily So" send him off on a solid winner.

Reservation Needed for Cab

Herald P. 3-B

Miami, ~~Fla~~ Fla.

Thurs. 7-7-55

ON THE BILL with them are Larry Foster, a vocal impressionist, and Del Breece, who doubles up as emcee and magician at both of which he exudes smart charm.

Foster does a highly remarkable job of mimicry on Como, Laine, Fisher, Monroe, Daniels, Eckstine and on and on, and then tops it with some rondelays in his own voice thus proving that if he weren't a mimic he might be a better-than-fair journeyman singer.

Down at the Sans Souci Hotel Messrs. Morris Lansburgh and Stuart Moore have Cab Calloway in for one week only in what the Broadway ticket specs might call a "hard ticket." Which is to say the public is clamoring to get in to hear the veteran and pioneer of the rock-and-roll style and the bistro and record Boswell of that lowdown lady—"Minnie the Moocher."

The Sans Souci Blue Sails Room was put on a two-shows-a-night policy just for this Calloway engagement. It was a fortunate precaution. Opening night he sold out both shows and turned them away.

What do you say about an established great like Calloway? About all we can say is he is everything you ever thought him to be. In solo, as he is here, he is even better than with his band. But if you plan to catch him—make a reservation.

Cab Calloway Is Back At Scene Of Early Cotton Club Triumphs

Defender

Chicago, Ill.

Sat. 11-5-55

NEW YORK — Cab Calloway, whose name is synonymous with the fabulous Cotton Club of the 1930's, is back at the old 48th St. site as headline of the show at Latin Quarter.

It has been nineteen years since Cab Calloway and the late Bill Robinson co-starred in the reopening of the Harlem landmark at its new downtown location which currently houses Lou Walter's Latin Quarter. From that date in date September of 1936 until the Cotton Club's demise after the New York World's Fair, Cab averaged a six-month stay each year.

Since then, Cabell Calloway III has bridged those years with tremendous success in every entertainment medium. Although he earned his early laurels as a singing bandleader, his most recent ventures on the legitimate musical stage with "PORGY AND BESS" and working solo in theatres, nightclubs and television have brought him critical acclaim far beyond his earlier triumphs.

Calloway recently completed a six-month International Theatre Tour which took him throughout the United States, Canada, Mexico, Cuba and the British Isles.

Times P. 25c

New York, N.Y.

Wed. 10-26-55

49c(2)(a)

OPENING TOMORROW

THURSDAY

The Latin Quarter welcomes to Broadway

Cab Calloway

IN A GLORIOUS SHOW WITH

CHIQUITA & JOHNSON

MAZZONE ABBOTT APACHES

DOZENS OF STARS AND EXQUISITE GIRLS

Extra Added Attraction

FRANK LIBUSE

with

MARGOT BRANDER

Shows at 8 & 12

Lou Walters'

LATIN QUARTER

BROADWAY AT 48th ST. • CI 6-1737

OPEN 6 P.M. to 4 A.M.

Never a Cover Charge

49c(2)(a) 1955 NAT COLE

Nat 'King' Cole Explains Switch In Style; More Action He Insists

Defender P. 6 Chicago, Ill.

Sat. 11-5-55

NEW YORK — (ANP) — Nat Cole is extremely happy about his forthcoming album, "Nat 'King' Cole Plays The Piano" because it demonstrates his artistry on the keyboard.

"This is one I'm really happy about," Cole told a reporter. The popular singer was accompanied by his very charming wife, Maria, and his manager, Carlos Gastel, as he discussed his new Capitol album.

49c(2)(a)

"It's just me playing the piano," he continued. "No songs at all. All standards but nothing that's played too much. It'll be out maybe the end of the year.

"I've been doing some thinking about this piano thing. You know something? When I was playing the piano a lot, at the start, no one thought I was so much. But now that I sing more — why, everyone says: 'Gee, that Nat Cole use to play great piano.' This is the first real serious piano work I've done in a long time. Maybe some of the kids today didn't ever know I could play piano at all."

Cole was then asked if he ever had a desire to discontinue singing and return solely to piano work.

"No yearning like that for me," he replied. "It's impossible to have a double career. Things never turn out the way you plan anyhow. Like I set my sights first on being a bandleader. Then it was piano in the trio. And I sang a little and I was accepted—who am I to squawk?"

49c(2)(a) 1955

DOROTHY DANDRIDGE

Dot Dandridge accepts one-night Turkish date

Afro-American

NEW YORK (ANP) — Songstress Dorothy Dandridge has agreed to appear for one night at the new Hilton hotel in Istambul, Turkey, in July as a gesture of appreciation to hotel tycoon Conrad Hilton.

Hilton permitted her to take five days off from her engagement at the Waldorf - Astoria's Empire Room to attend the Cannes (France) film festival.

* * *

MISS DANDRIDGE, the first colored artist to appear at the Waldorf, flew to Paris last week and proceeded by motor to Cannes where she was an honored guest of the festival. The film in which she won an Academy Award nomination, "Carmen Jones," is being shown at the festival.

When she completes her Waldorf - Astoria engagement, she will return to Europe for a vacation and the one - night Turkey appearance.

DOT DANDRIDGE

DOROTHY DANDRIDGE brings her new night club act to the Empire Room of the Waldorf-Astoria beginning tonight.

49c(2)(a)

49c(2)(a) 1955 MAHALA DAVIS

Defender
Chicago, Ill.
Sat. 10-29-55
P. 6

49-c(2)(a)

MAHALA DAVIS, popular British singer-dancer, who left London this week for a tour of U. S. air bases in Germany and other parts of England may soon be seen in America. Mahala is known to have received several offers to appear over here a-la Eartha Kitt. She was recently starred in a British version of "Georgia Story," a legiter that rocked the continent.

49c(2)(a) 1955 SAMMY DAVIS

Sammy Davis in Broadway stage show

Afro American

p. 7

NEW YORK — Plans for the installation of Sammy Davis Jr., into his first Broadway starring role were in an advanced stage late last week.

49c2(a)

A musical, the show was written by Will Glickman and Joseph Stein, who did the hit, "Plain and Fancy." The new score will be titled "Mr. Wonderful."

Baltimore

Opening is scheduled for sometine between Oct. 15, and the end of December.

Sept.

In addition to Davis, the play will also feature the other members of the Will Mastin Trio, Sammy's father and uncle.

17, 1955

According to the star, the basic plot concerns a young entertainer whose manager believes him to be of unmistakable star material. The youngster, though is afraid to accept stardom and therein lies the conflict.

49c(2)(a) 1955 BILLY DANIELS

Who's Billy Daniels New ??—A Story

Defender Sat 1955

LAS VEGAS—Billy Daniels has the prettiest governess in Hollywood and she's often seen with the crooner at such night spots as Mocambo where her blonde beauty makes veteran Sunset strippers say to each other "Who takes care of Billy's babies while 'Baby's busy taking care of Billy?

In an article "Billy Daniels and His Blonde Baby-Sitter," Confidential magazine says that the singer imported Pat from Montreal a year ago to take care of his three children, Diane, Billy and Bruce.

"Far from crabbing about the hours she puts in with the tots," Confidential states, "Pat's always ready, come sundown, to slip into something sleek and shiny and go out on the town with Daddy Daniels. She sleeps in 7 days a week instead of six. And no overtime, either.

"It's all been pretty confusing to friends who meet Billy in such splashy Hollywood nighteries as Mocambo at a table for two with the platinum-haired Miss Cameron. He's as gallant as a French count with the introductions.

OOH, LA LA

" 'Pat's the governess and tutor of my children,' he says, dropping a protective hand over her pale fingers. 'Don't you think she's charming?'

"Pat," says Confidential, is "a baby-sitter with bounce. . .a kiddie care-taker with kicks. No one's tried for a testimonial from the Daniels sprattlings as yet, but Pat isn't worried. Her boss vows she's the cutest moppet-warden since Eve and that's plenty of recommendation."

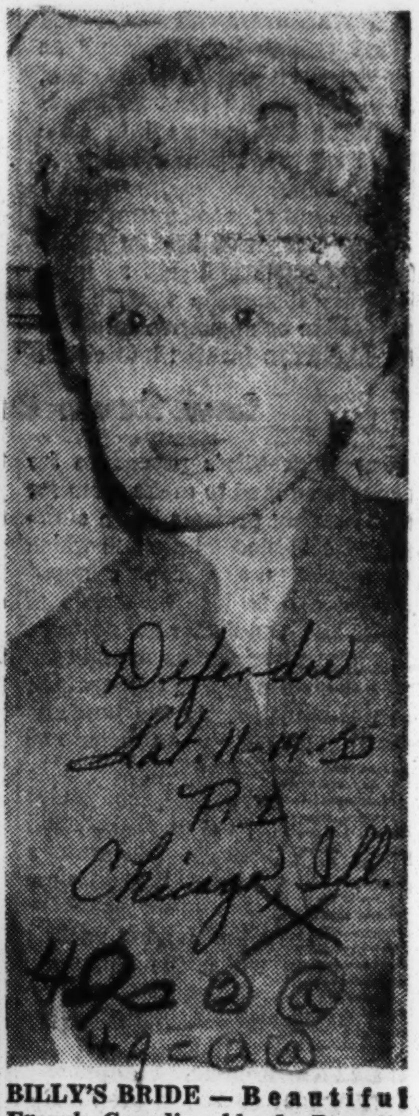
Miss Cameron holds forth as governess in the Daniels mansion at 2200 Beech Knoll Drive in Hollywood. She also serves as hostess at some of the crooner's fabulous parties for such entertainers as Louis Armstrong, Cab Calloway and Sammy Davis, jr.

49c ② ⓐ

Defender Sat

Chicago Ill.

BILLY DANIELS dines with ~~his governess,~~ pretty and shapely blonde Pat Cameron in an exclusive Hollywood nightery. Confidential magazine pitching its usual curves this time at "curves," asks: "Who takes care of Billy's babies while "Baby's busy taking care of Billy?" Daniels' story, and he's sticking to it that "Pat" is in the Daniels home to take care of the youngsters, Diane, Billy and Bruce.



Defender Sat. 11-19-55 P.1 Chicago Ill.

49c ② ⓐ

49c ⓐ ⓐ

BILLY'S BRIDE — Beautiful French Canadian blonde Perrette Cameron becomes third wife of cafe artist Billy Daniels in civil ceremony in Juarez, Mexico. It was the first marriage for the 23-year-old beauty, who for the last year has been governess for Daniels' three children. Daniels, who lists his age as "under 40," appeared Saturday night on the Jackie Gleason television show in New York.

Time

Chicago, Ill.

Born. To Emmett Kelly, 56, famed hangdog clown of the Ringling Bros. Circus and Hollywood (*The Greatest Show on Earth*), and Elveria Gebhardt, 22, onetime circus acrobat, their first child (his third), a girl; in Sarasota, Fla. Name: Stacia. Weight: 6 lbs. 14 oz.

Married. Billy Daniels, 39, Negro nightspot singer; and blonde, Montreal-born Perrette Cameron, 23, who was hired last year as governess to his three children ("The children liked her, and so did I"); he for the third time (his second: Boston Socialite Martha Braun), she for the first; in Juarez, Mexico.

MON. 11-21-55

Ella Finally Gets Hollywood Break

Courier

Sept. 9-2-55

P. 15

Pittsburgh, Pa.

LOS ANGELES—It has long since been conceded that Ella Fitzgerald has the greatest natural singing voice in the world of popular music, yet somehow she has been relegated to the honky tonk route longer than anyone with such a talent deserves.

Out in Hollywood to film the sound track of "Finian's Rainbow" Ella by a twist of fate, or perhaps the well turned ankle of Marilyn Monroe, found the big time pot at the end of her rainbow. Through the efforts of the sexy movie queen the "First Lady of Swing" was booked into the swank Mocambo. Though in the past the spot had played lesser lights than Fitzgerald, the "Queen" was always overlooked until now.

Like the "They lived happily ever after" in a fairy story, Ella's engagement at the Mocambo was sensational and the original time, one week, was extended into an additional week. Doubling between the swank Sunset Strip spot and the sets of "Pete Kelly's Blues," in which she has a choice role, Ella, after all these years, had "arrived in Hollywood."

Of course her success traveled fast and all the way up the West Coast to Frisco and her next starting date will find her opening the Fairmont Hotel in the city of the Golden Gate. During the summer Ella will return to the movie capital to star in Norman Granz' film production, "The Jazz Scene." You see they've had an earful of the lady with the great vocal chords and there's no getting enough, and it's about time.

~~[illegible] Miami Fla. Mon. 6-27-55~~

49c(2)(a)

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WHITE AND COLORED GUESTS WELCOME

Ella Fitzgerald's Sales Reach 25 Million Mark

World-Telegram + Sun.

New York City, N.Y.

Sat. 7-30-55

P. 10

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49c(2)(a)

By DICK KLEINER.

The great **Ella Fitzgerald**, celebrating 20 years in show business, took time out for a little higher mathematics. Turns out that in her long career with Decca, she's racked up a total of about 25 million sales. Which is a heap of records.

* *

One of these fine days, **Matt Dennis** is going to be recognized as the human UNIVAC. The guy can do almost anything in music. He's a talented pianist and arranger, a composer, a singer, a music publisher.

And he has all of his abilities on display in a forthcoming RCA album called **"Dennis, Anyone?"** The story of how this album was put together forms a saga that is the 20th century's answer to the Iliad.

When the project was set, Dennis agreed to supply 12 original compositions for the album. He had a month to write the 12 songs.

"I wasn't worried," Matt says. "I knew that if I fell short I could always go to the files. I've got a lot of unpublished songs there."

Actually, he only pulled three out of that rich store; the other nine he wrote during the month. Dennis says he works best and fastest under a deadline, and he got lyrical help from people. He concentrated mostly on the music.

"With a week to go," Matt says, "I still had five songs to do. I really got busy then. With a half-hour to go until the session started, I was putting the finishing touches to the last song."

This last song, Matt thinks, is the best one in the album. It's called **"Where Do We Go From Here?"** and Matt says **Nat (King) Cole** may record it. It's the same style as some of Matt's biggest hits—"Everything Happens to Me," "Let's Get Away From It All" and "Will you Still Be Mine?"

Dennis began as a pianist, then turned to writing songs. He started singing mostly to showcase his own numbers, and he admits it was "a big surprise" when he found he could get paid for singing, too.

Now he's something of a rage. He has a TV program which is quite successful, his records are selling with happy speed and any time he has a nightclub engagement the people flock to hear him. He has an engaging voice, a pleasant style and a great sense of musical innovation. It's a good combination.

Matt, who knows a good talent when he's discovered it, has a stranglehold on the royalties side of music. Consider this setup—he writes a song, gets himself to sing it, has his own firm to publish it. The only thing he lacks is a record company.

"Give me time," Matt says, with a big grin.

Ella Fitzgerald

Police Raid Her Dressing Room

Herald Tribune

Ella Fitzgerald Arrested In Dice Game at Theater

Jun. 10-9-55

P. 39

49c(2)(a)

New York, N.Y.

HOUSTON, Tex., Oct. 8 (AP)—A vice squad broke up a crap game last night in the dressing room of singer Ella Fitzgerald but waited until the first performance was over before taking her to the station.

Vice squad officers at a one-night stand of "Jazz at the Philharmonic" walked into the singer's dressing room just as saxophonist Illinois Jacquet rolled his point. They scooped up $185 and the dice.

Miss Fitzgerald, Mr. Jacquet, trumpet player John B. (Dizzy) Gillespie, singer Georgiana Henry and producer Norman Granz were arrested, but police waited until the first performance was over before hauling the quintet to the station.

At the station Miss Fitzgerald, dressed in a decollette gown of blue taffeta and a mink stole, dabbed at her eyes with a wispy handkerchief.

"I have nothing to say," she said as she was booked for shooting dice. "What is there to say? I was only having a piece of pie and a cup of coffee." Sgt. W. A. Scotton agreed that Miss Fitzgerald was not actually shooting dice when police entered.

Mr. Granz posted $10 bond for each on the misdemeanor charge and police drove them all back to the music hall in time for the second show. The troupe left Houston at 8 a. m. It was presumed the bond would be forfeited.

Drop gaming counts against Ella, others

Afro-American Baltimore, Md.

Sat. 11-12-55

P. 5

HOUSTON, Tex. (ANP) — Charges against Ella Fitzgerald and several other members of the Jazz at the Philharmonic troupe were dropped last week by Houston police.

The charges were filed after city police invaded Miss Fitzgerald's dressing room at the Coliseum and arrested her and other members of the troupe.

Miss Fitzgerald said at the time she was not gambling. This was confirmed by the officers who said they arrested her because the game was going on in her room.

Police Chief Jack Heard said the arresting officers were "a little bit over-zealous," and that common sense should apply. He said he would talk with the officers.

Fitzgerald Feted in Vegas

Courier P. 26

Film Capital Hails Ella

Pittsburgh Pa.

By DON BROWN

Sat. 12-10-55

HOLLYWOOD—Ella Fitzgerald, the perennial "First Lady of Song," opened to a packed house of celebrities at Charley Morrison's famed Mocambo. La Fitzgerald showed the ermine and Caddy crowd why she has ruled the roost for twenty odd years and should she so desire, will still be the queen for many more years.

Recently in Las Vegas at the Flamingo, Miss Fitzgerald did a show especially for the many entertainers on the fabulous strip. This type of audience is the most critical, and our favorite singer came through in flying colors. After the show she was so thrilled that she burst into tears, for she realizes the esteem in which the trade holds her. Tears of gratitude flowed freely.

Among the many stars on hand for this gala musical treat were Nat (King) Cole, Bobby Hackett, Lauritz Melchoir, Georgia Gibbs, Johnny Johnston, Rose Murphy, Billy Ward and the Dominoes, Marge and Gower Champion, Bobby Van and Julius LaRosa. The owners of the Flamingo were very grateful to such a star-studded array of patrons and ordered their waiters to refund all checks. Thus, Ella, the queen, added another star to her crown.

Arrives in N. Y. Monday

Big Welcome Set For Hamp's Return

Overseas Band Dates Acclaimed

Courier
Sat 3-26-55
P. 1

By JANE MacDWYER
(Special to The Courier)

Pittsburgh Pa.

NEW YORK—When the French liner Liberte docks here Monday morning, another brilliant epoch in the realm of "international goodwill" will have been written!

49-2(a)

Because . . . on the list of passengers . . . will be the names of Gladys and Lionel Hampton, latest apostles of the symbolism that all humanity are God's children!

The acclaim that will be theirs next Monday . . . the crowds who will do him honor at the pier and at a mammoth reception . . . will merely echo the feats this amazing man and his talented wife have woven into the pattern of their lives during the past five months. Five months which saw them tour Europe and Israel in a succession of triumphs.

Hamp Makes 'Em Rave in Milan

Courier

MILAN, Italy (UP)—An excited jazz-loving audience was raptured into a bebop paradise here last week, as Lionel Hampton conducted his famous All-American orchestra in one of the most thunderous successes in his European tour.

Sat 3-26-55
P. 13
49-(2)

Jazz-fans jumped to their feet and burst into a ten-minute ovation as the world-famous maestro bowed into the limelight of the Nuovo Theatre at the end of a carefully selected jazz program.

Pittsburgh Pa.

The twenty-five U. S. artists were concluding a tour of Italy to the happiness of the temperamental, jazz-loving Italians. The music here was considered by several Milanese musical critics as the most important of their Italian tour.

"They have music in their veis," a critic commented after the performance, which was set up by Remigio Paone, Italy's much discussed "King of Show Organizers." "Their talent was the best we heard so far in Italy."

LIONEL HAMPTON

Courier
Sat 3-26-55
P. 1
Pittsburgh Pa.

GLADYS HAMPTON

$25 fine for Hampton in pact breach

Afro.

HARTFORD, Conn.—Lionel Hampton last week was ordered by Common Pleas Court Judge John C. Fitzgerald to pay $25 damages to the Citizens Committee for breach of contract, claiming he reneged on a benefit concert 18 months ago and played the State Theatre here instead.

The suit was for $3,000. Judge FitzGerald said he could award nominal damages only.

* * *

Baltimore

AGREEMENT between Hampton and the committee was that he would play the Bushnell here on returning from a 1954 European tour.

On returning, he played the State instead.

Judge Fitzgerald agreed there was a breach of contract but found it difficult to assess damages because of many intangible factors involved.

Lionel Hampton Raises $250,000 For Israeli

CHICAGO — (Special)— Lionel Hampton, Internationally renown band-leader, recently spent a month on a benefit concert tour of Israeli for an agency similar to the Red Cross and raised almost a quarter of a million dollars for the organization.

Sat. 7-23-55

Hamp said all that he asked was transportation money for his 17-piece Jazz band. The musicians salaries, living and other expenses came out of his pocket.

P. 7

The Israeli junket, sponsored by the Mogen David Adem agency climaxed a smash six-month European tour. Lionel said they played to sell-out crowds in Tel Aviv, Jaffa and Haifa.

At first, the Israel government didn't know how we would go over but we were mobbed. "They're jitterbugs there as well as great cool and hot musicians," he said.

"That's a real modern country and their music really jumps," Hamp added. He hopes to return to Israel next year.

The 41-year-old jazz musician, currently appearing at Chicago's Blu Note Club, revealed that he is set for a Carnegie Hall date Oct. 15th.

"Half of the program will be strictly Israel music. I'll bet the New York cats will love it," he concluded.

Lionel Hampton Aims To Reward Hospitals

Herald
Mon. 10-31-55

By MICKEY TOPPINO
United Press Staff Writer

ALBUQUERQUE, N. M. — Lionel Hampton, the Negro jazz artist with a heart of gold plans to follow a rainbow trail to the pladiums of Europe and back to "return a favor to the biggest people I know" right here in New Mexico.

Hampton has his own problems right now in rebuilding one of the best-known jazz bands in the country, patching it together with adhesive tape and splints to meet his first European engagement in Paris Jan. 18.

P. 6

His manager, George Hart, is out for months with a leg shattered in 25 places. One of his top saxophonists, Hank De Vaga, won't be able to make it; he's got a fractured leg and a smashed hip. Hampton, himself is nursing a broken foot.

Miami Fla.

But that doesn't stop him from planning two engagements, one here and one in Truth or Consequences, N.M., south of here, to "build a wing on one of these hospitals and do what I can for the other."

Hampton's special bus blew a front tire and careened off the highway abut 100 miles between Truth or Consequences and Cocorro on Oct. 1. Hampton and 16 band members were injured when the big vehicle crashed into a ditch, crushing instruments like toys.

The bus driver, George T. Allston of Newark, N.J. died of his injuries. He was pinned behind the steering wheel.

Hampton got the idea to help as soon as he arrived at the Carrie Tingley Crippled Children's Hospital at Truth or Consequences. It wasn't geared to handle broken bones or the temper of musicians who knew a big engagement in Carnegie Hall would have to be canceled.

"When we were first rushed into the hospital there, we had every attention we could possibly get, and a lot more — given willingly by people who never stopped smiling or doing their best to make us as comfortable as they could."

What stands out in his memory, Hampton says, is that no one asked for identification or if the band members had insurance. "They just took us in and didn't stop until the last one of us was all splinted up."

Later he and other band members, hospitalized in nearby Socorro and Belen, were brought to Albuquerque.

"The same thing was true here. Everybody — especially the sisters — was just wonderful to us."

St. Josephs' Hospital here plans to add a wing soon. Carrie Tingley needs new equipment and more room for the hundreds of patients who crowd into the small wards.

"As soon as I get back from Europe and arrangements can be made," he said, "I'm going to give one concert in Truth or Consequences with all the proceeds for the hospital there, and then another in Albuquerque the next night for the sisters here."

Hampton says he'll still be hospitalized for about a month more. All but eight of his musicians have been released and have gone ahead to New York to wait until he can join them for the trip.

HAMPTON BAND HURT AS BUS BLOWS TIRE

N.Y. Times

SOCORRO, N. M., Oct. 3 (UP)—The state police said Sunday a tire blowout had caused a bus wreck that injured Lionel Hampton and fourteen members of his jazz band. The bus driver also was injured.

Tues. 10-4-55

Eight of the sixteen were injured seriously. Mr. Hampton, among the less seriously hurt, suffered a broken ankle.

P. 10

Mr. Hampton is a noted jazz musician. He is a vibraharp player, a drummer and pianist. He is known particularly for his vibraharp work with the old Benny Goodman band and other Benny Goodman groups.

New York N.Y.

Twenty-six persons were on the private bus. It plunged into a ditch twenty-six miles south of here while going from El Paso, Tex., to Albuquerque, N. M.

The state police said the bus had rammed into an embankment, throwing the passengers violently to the front.

George Alliston, 45 years old, the bus driver, of New York City, was pinned in the wreckage for two hours. He was freed by an acetylene torch. He suffered multiple leg injuries. His condition was fair.

The other injured were:

Alvin Hayse, Eddie Preston, George Hart, Henry De Vega, Larry Wilson, Wallace Davenport, Eddie Chamblee, Wilson Barnett, Robert Clayter, Bill Nackel, Julius Sparrow, Rufus Jones, Frank Holt and Billy Brooks.

Lionel Hampton, Band In Bus Accident

Daily World

Sun. 10-2-55

SOCORRO, N. M. — Lionel Hampton, band leader and 12 of his men were injured some of them seriously in a bus crash Saturday, it has been reported. The accident occurred when the left front tire of the bus blew out. State highway patrolmen said some of the men were rushed as far as 100 miles to hospitals. Lionel Hampton suffered a broken ankle in the accident. Thirty six people were in the bus, it has been reported. All were injured, including the driver.

P. 1

Atlanta Ga.

PALESTINE
49
c ② ②

Courier P 14 Pittsburgh Pa. Sat. 12-31-55

HADASSAH HONORS HAMPTON—For his efforts in raising over $250,000 in benefit shows in Palestine, Maestro Lionel Hampton was honored Thursday in Hollywood by Hadassah, prominent Jewish organization. Making presentation to Lionel are Mrs. Marcelle Colby, extreme right, president of the group; Mrs. Herman Leeson, extreme left, and a friend.—Simpson Photo.

49c(2)(a) 1955

THE HEARTS

Jun. 6-5-55

News and Observer P. 24, Raleigh, N.C.

The Hearts shown above will be on hand for the 22nd annual pre-June German tomorrow night at the Raleigh Memorial Auditorium when the biggest rhythm and blues show hits the stage at 8:15. The Hearts is one of the nation's leading rhythm and blues girl vocal groups. They are known for their many hit recordings, including the smash hit "Lonely Nights." They will share honors with Roy Hamilton, LaVern Baker, The Drifters, Erskine Hawkins and his orchestra and a host of other rhythm and blues artists. Doors will open at 7:30. The show will get underway at 8:15 with dancing after the show at 11 p.m.

49c(2)a

49c(2)(a) 1955

Holiday's Busy With Book, Too

Defender

Sat. 10-1-55

NEW YORK — Billie Holiday, the queen of all "pop" singers recently broke all records at Hollywood's Sunset Strip. P. 7

And when Lady Day concluded her last day on the strip, Hollywood folk shouted, "Bravo Lady, Sunset Strip belongs to you."

49c(2)(a)

As this reporter caught the Billie Holiday show last week at the Apollo theatre here in Harlem, where she performed to a capacity crowd, the audience went into a swoon as she sang in her magnetic manner.

Chicago, Ill.

Her audience there was shouting and screaming, "Go Lady Day, you're still the greatest."

Aside from all this, Billie Holiday is writing a book which will be released in March 1956 by Doubleday. It is entitled "The Lady Sings". This book is said to have all the secrets which have made Billie the greatest. Bill Duffy is actually doing the writing as Lady Day gives him the information.

Another great factor in the success of Billie Holiday is she's recording more now than ever. She has just finished eight sides for Norman Gray Clef Records.

She left the Apollo for an engagement in Philadelphia, Boston and other points on the Eastern shore. She will return to New York for a few days before she will take off for New Orleans after an Oct. 5th date in Atlanta, Ga. From New Orleans she will head east again doing a chain of theaters including the Regal in Chicago and the Howard in Washington, D. C. After she finishes this hectic schedule Lady Day will invade Las Vegas once again for a reported $50,000 per week.

Billie has had to cancel her European engagements because of present committeements here in the States; but her manager-husband, Louis McKay says she will make the tour of Europe early next year.

In all, this seems to be "Lady Day's lucky year.

Defender
Sat. 10-1-55
P. 7
Chicago, Ill.

49c(1)(a)

BILLIE HOLIDAY and enraptured fans at an intimate night-club.

BILLIE HOLLIDAY

Famous Singer Now Writing An Autobiography

Courier

Sat. 10-1-55

49c(2)(a)

P. 15

NEW YORK CITY—Billie Holiday is going great guns on the crest of a popularity wave which finds her writing an autobiography, cutting new records and playing to capacity houses. In fact, business has been so great in the states that her manager-hubby Louis McKay has been forced to postpone a scheduled European tour until next year.

Pittsburgh, Pa.

"Lady Day" as she's been known for so many years, is busily working on her book with Bill Duffy of the N. Y. Post. Titled "The Lady Sings," it's due to be released in March, 1956, by Doubleday. Meanwhile, she has just completed eight new sides for Clef Records in the style which many have imitated but never quite copied.

Miss Holiday is headed for a tour of the Eastern Seaboard, after which she goes to New Orleans and Las Vegas.

49c(2)(a) 1955

LENA HORNE

Union Bars Duvivier

Courier

Lena's Bassist Barred in Europe

Sat. 10-1-55 P. 14

LONDON—It was announced here last week by the Musicians Union that George Duvivier, bassist accompanist for Lena Horne, will not be allowed to play for her when she starts her annual tour of Europe.

~~the~~ Pittsburgh Pa.

49c(2)(a)

Scheduled to appear at the Savoy Hotel here, Miss Horne had personally requested the union to allow Duvivier to play for her and she would pay a standby English bassist as the American musician was an integral part of her act.

The refusal to grant the request of the beautiful singer is due to the age-old fight between the union here and the AFM in America. In asking the Ministry of Labor to deny the musician a working permit the Musicians Union stated that it is its belief that an English bassist would not be allowed to work in America in comparable circumstances.

In this case the union must be just catching on, as in 1952 the same musician appeared here with Nellie Lutcher and Lena Horne had one with her at the Palladium the same year.

$11,800 a week and trimmings

Afro-American

Baltimore, Md.

Lena Horne at 37 is a beautiful woman and one of the world's six best pop singer.

49c(2)(a)

For $11,800 a week next month, Lena has a four-weeks' run at London's lushiest hotel, the Savoy, whose cabaret is second to Cafe de Paris.

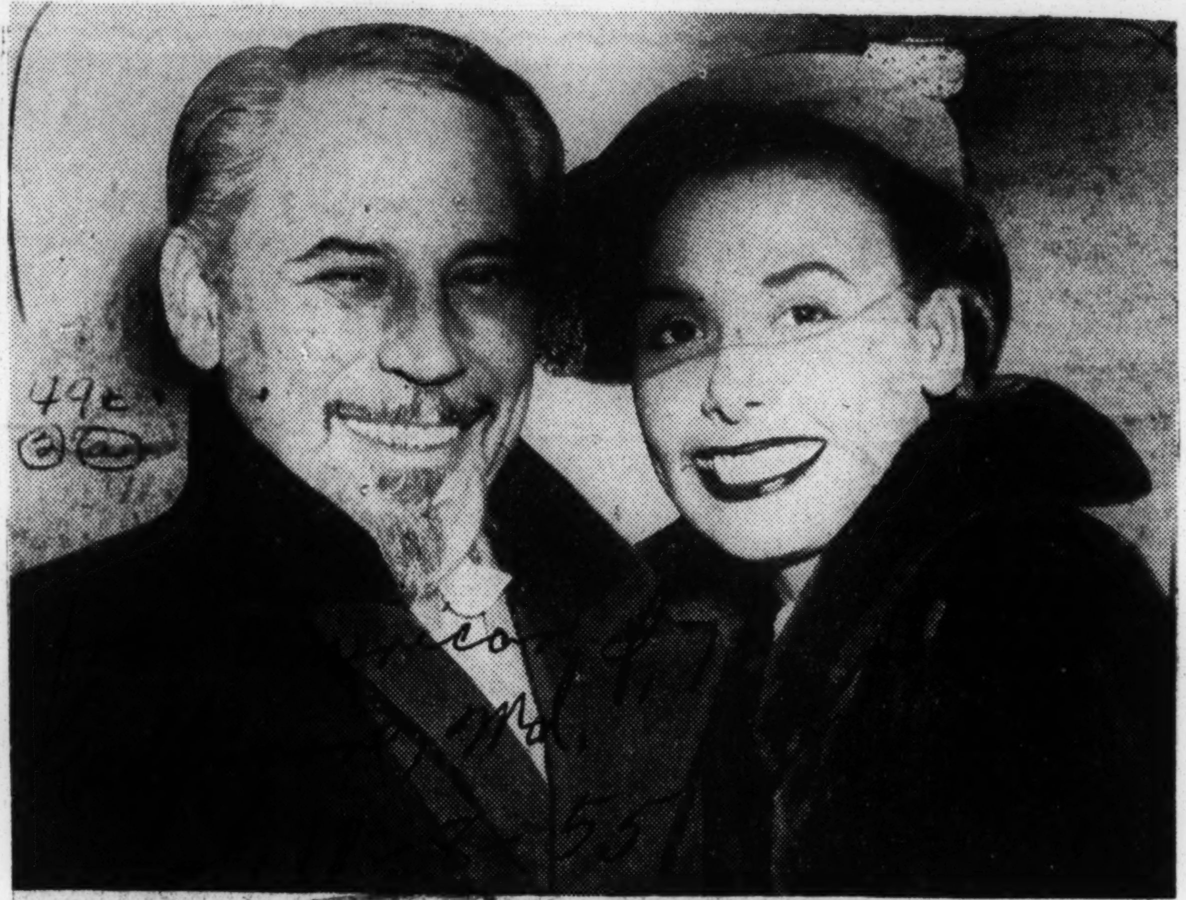
Sat. 10-8-55

The Savoy is going all out to knock the Cafe de Paris from its position as swankiest night spot for the aftermidnight supper crowd.

P. 7

Lena will make a lot of money on the side during her London date—royalty wants the sepia syrupy-voiced singer for private parties.

49c(2)(a)



Lena Horne and husband, Lennie Hayton

$11,800 A Week

Lena Horne Reported In Agreement With A New MGM Pix Contract

Defender Chicago, Ill.

Sat. 10-29-55

P. 6

By HARRY LEVETTE

HOLLYWOOD — (ANP) — It was like homecoming for Lena Horne last week when she checked in on the old MGM home lot to do some songs in the big new musical, "Meet Me In Las Vegas."

49c(2)(a)

Lena had just flown into Hollywood from Las Vegas and everyone on the lot who had an opportunity to meet and shake her hand were eager to do so. That included everybody, directors, musicians, costumers, designers, cameramen, electricians, and waitresses in the studio cafeteria.

A great favorite Lena seemed better than ever, her voice richer and fuller, her expressions more natural, and her beauty as seductive as when she lured Rochester away from Ethel Waters in "Cabin in the Sky" back in 1942.

There is strong belief around Hollywood that she will soon be under contract again at MGM.

British Refuse Lena Horne Use Of Own Bassist

Defender

Chicago, Ill.

Sat. 11-5-55

LONDON — (ANP) — When Lena Horne opened here at the Savoy hotel last week she was prevented from bringing her bassist, George Duiviver, with her by the English musicians union. This action by the union has stirred up a controversy among the British public which is having widespread repercussions.

49c(2)(a)

P. 4

Apparently, the reason for the controversy is that the musicians union has in the past allowed American singers and variety artists — who are not banned — to bring their accompanists with them. To meet the objections of the union, which has set up barriers against American instrumentalists, Miss Horne offered to pay a standby English musician.

Miss Horne was permitted to have an American bassist with her at the Palladium in 1952, and Duvivier has already played Britain with Nellie Lutcher. Then, too, recently Chuck Wayne appeared in England as accompanist to Tony Bennett.

49c(2)(a)

Courier
Sat. 11-19-55
P. 3
Pittsburgh Pa.

49c (3)(a)

Blues for Blueblood—When Princess Margaret, who sacrificed love for duty last week, gets the "blues," she asks for them just like a regular girl or fellow. It seemed that way this week, when the usually gay Princess appeared solemn-faced at the plush Savoy in London, and, although refusing to dance, did request Lena Horne, now appearing there, to sing "The Beale Street Blues" for her. Miss Horne, a queen in her own right, willingly obliged.

The Royal Blues

Princess Margaret Has Lena Horne Sing Torch Colored Handy Number

Defender
Sat. 11-19-55
P. 6
Chicago, Ill.

LONDON — When Lena Horne participated in most recent "Command Performance" before Queen Elizabeth and several other members of the Royal family she was carrying on a very rare request that began with the great dramatic ace, the late Ira Aldridge.

First of the U. S. Sepia greats of course (Ira was a foreigner) to receive the honor was the original Fisk Jubilee singers. This group of artists filled a command performance before turn of the century.

In recent years there have been several American Sepians to receive the invite and to accept the honor of being seen and heard by British royalty. Among them Cramer and Layton, Layton and Thompson, Chilton and Thomas, Louis 'Satchmo' Armstrong, and now Lena Horne. And back to the oldtimers: Bert Williams and George Walker, Josephine Baker, Black Patti, and Noble Sissle and Eubie Blake.

There have, of course been several artists from the West Indian Islands to receive the honored invite. Of the many artists to appear on Command shows only three have received requests for certain numbers. They included princess Margaret's request to have Lena Horne sing "Beale Street Blues"; a Royal request for Louis Armstrong's "St. Louis Blues" on trumpet and the Fisk singers were asked to sing "Go Down Moses." In other cases the Royal ones just sat and listened to whatever the artists dished out.

There is however a report that a Royal request for Chilton and Thomas to dance the then much publicized "Charleston" came from the Royal box. That was unnecessary however, since the dance was the team's chief stock in trade. Perhaps that is why the press reported the then King of England as saying: "I hope the Americans will do a bit of the Charleston dance."

Most amusing crack by an artist at one of the Command Performances was made by Louis Armstrong. Said Satchmo at the start of a new number: "Rexy, I'm gonna knock you out a little bit." It was only after being reminded of the carelessness of his language in addressing His Royal Highness that Satchmo became disturbed. But there was no repercussion. The King neither understood what Satchmo meant or cared what was being said. He wanted to hear the great artist sing and toot the horn. Nothing else mattered to the King.

Both the Queen and princess Margaret appeared in a democratic mood as Lena Horne, Georgie Jessell, Johnny Ray, Ethel Merman and others performed. Both smiled with approval as they listened. Then after the concert the Queen spoke highly of the various artists and princess Margaret said of Lena Horne "What talent." And then added, according to reports: "Isn't she attractive?"

Miss Horne sang "Stormy Weather, "The Lady Tramp," "A New Fangled Tango" and finally the requested "Beale Street Blues." The princess' big moment came when the singer turned with a slight curtsy to the raised balcony-like table where the lovelorn Princess sat and complied with the command message that came from Clarence House earlier.

Her Royal Highness wanted to hear the "Beale Street Blues," and she got them, wide-open and lonesome as a Memphis steamboat whistle.

49
Defender
Sat. 11-19-55

LENA HORNE, currently appearing in London music halls, joined Georgie Jessel, Alfred Drake, Ethel Merman and Channing Pollock in a "Command Performance" Monday and scored impressively with the Royal party that included Queen Elizabeth and Princess Margaret. During Lena's performance the princess whispered to a member of the party: "What talent. Isn't she attractive?"

P. 1
Chicago Ill.

Lena Horne Becomes 'Production Horne' In New Cafe Routine

Defender P. 6
Chgo., Ill.
49c(2)(a)

Lena Horne, currently appearing at Chez Paree in Chicago is no longer the sensational, and sexy night club thrush only she's been in the past. Today night club patrons are looking at the "Lena Horne production."

Sat. 1-29-55

Included in the Horne "production" numbers is a quick-change of costumes on-stage which is a decided change from her old warble and sexy look appearances.

The elaborate finale is a miniature production around the star's association with the familiar "Stormy Weather." During the excellent bit, she alternately switches costumes to become Camille, Juliet and Mati Hari.

Earlier, in the show, in her regular singing stint, Miss Horne delivers her familiar group of favorites, including "Poppa, don't Preach to Me." "Oh, You Make Me Tingle," "Let Me Love You," "Love Me or Leave Me," "Everything I Have Belongs to You," "Thou Swell," "The Lady is a Tramp," and " I Love to 'love," the last her highlight of sexiness.

Lena Horne Drops Miami Date After Bias Incident

World Telegram and Sun
49c(2)(a)

By the United Press.

Fri 2-18-55
N.Y.
New York

MIAMI BEACH, Feb. 18.—The management of the Copa City night club disclosed today that Lena Horne, the Negro singer, asked to cancel her scheduled appearance here shortly after Negro guests were ousted from a Lincoln Day Republican dinner in Miami Saturday night.

A spokesman said Murray Weinger, operator of the Copa City, and Miss Horne had agreed mutually to cancel her contract. She was scheduled to open at Copa City next Monday.

Edward N. Claughton Sr., owner of the Urmey Hotel in Miami, ordered 24 Negro Republicans from his hotel where they had been invited to attend a Lincoln Day dinner. Mr. Claughton told them "this hotel is for whites only." About 150 of the 400 white guests present walked out in protest against the treatment given the Negro Republicans.

LENA HORNE.

Lena Cancels Show!

Pittsburgh
Courier
49c(2)(a)

By AL DUNMORE

MIAMI, Fla.—This famous resort community which prides itself on its rapid strides forward in better race relations took another slap in the face here this week when it was announced that film and night club star Lena Horne had cancelled out an engagement at plush Copa City because of recent racial unpleasantries.

Pittsburgh, Pa.
Sat.
2-26-55

Miss Horne, in New York City, announced the cancellation of her contract through mutual agreement with Murray Wanger, manager of Copa City where she was scheduled to appear with Sammy Davis Jr., currently starred here.

Miss Horne's action was taken, according to reports, when the Royal York Hotel at Miami Beach refused her accommodations.

Jack Low, manager of the Royal York, said that Miss Horne never had a reservation and never requested one.

"If she can produce a written confirmation of a reservation at the Royal York, she can have the hotel," Low told newspapermen Friday.

Courier

The statement that Miss Horne's reservation was cancelled by the hotel was purportedly made by her manager, Ralph Harris. Low claims that the reservation was never made and so the hotel could not have cancelled it.

Pittsburgh
Pa.

* * *

LOW ALSO pointed out that the Brooklyn Dodgers will hold a press luncheon, at the Royal York Hotel on Tuesday, and that Don Newcombe, Jackie Robinson, Roy Campanella and Junior Gilliam, all now in Miami, will attend.

It is known that Negroes have stopped at leading Miami Beach hotels during the past few years without incident on hundreds of occasions.

Sam Rivkind, executive president of the Miami Beach Hotel Association, said that he believes ". . . any Miami Beach hotel which accepted a reservation would honor it . . . and it would not be denied because of color."

Sat.
49c(2)(a)

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AMONG THE better known night club stars who have stopped at Miami Beach hotels are Billy Daniels, who is currently stopping at the Casablanca, and Dorothy Dandridge.

2-26-55

Miss Horne's manager referred to last Saturday's incident at the Claughton Urmey Hotel in Miami, where a group of twenty-four Negroes were ejected after being invited to attend a Republican Lincoln Day dinner.

This situation attracted nation-wide attention, but Mayor Abe Aronovitz apologized to the nation for the action of the owner of the hotel. The next day, the city attorney officially announced that there was no city ordinance which called for the separation of races in public places. This has been an issue long undetermined in local circles.

Pa.

* * *

THE URMEY is a second-rate hotel. Most of the first-rate Miami hotels such as the Columbus and Everglades have served interracial dinners without incident. In fact, this writer has attended two such dinners within the last month.

Last year, while appearing at Jack Goldman's Clover Club in Miami, Miss Horne, with her husband, Lennie Hayton, a house in an all-white borhood.

LENA HORNE

. . . she's miffed

She moved after living less than a week because of test by neighbors. She, a with her husband, became house guest of the Jack G mans, but the incident was en no publicity.

* * *

AT THE same time, she played a six-week engagement at the club where it was publicly known that Negroes were not welcomed.

Miss Horne privately discussed her distaste for this situation, but no publicity was given this situation either. She seldom frequented the clubs and spent most of her time when not on stage in her dressing room or at home.

This year she was scheduled to appear at Copa City where Negroes are cordially welcomed, and have been for the past three years.

Sammy Davis Jr. is in the midst of a highly successful appearance at this same club, while next door, at the Beachcomber, Billy Eckstine is sharing the billing with Sophie Tucker. This club has also become famous for its cordiality to Negro guests.

* * *

NEGRO ARTISTS here are mixed in their reaction to Miss Horne's refusal to appear here. Most of the top stars here know that many Miami Beach hotels will accept them. Many have been guests in the hotels and have dined or visited friends without incident.

Sat

The artists are aware that there are certain things about Miami and Miami Beach that are undemocratic.

They protest the limited entertainment made available to them, with the tight segregation in motion picture houses; they protest the jim-crow stands at all three race horse tracks and the fact that Negroes cannot attend dog races or jai alai frontons; they protest the limited access to the municipally owned golf course; they protest a number of other areas in which the mores of the South are obvious, both in Miami and Miami Beach.

2-26-55

* * *

THEY ARE aware, however, that much is being done in the field of race relations in this community and that progress is being made in many areas.

P.4

They feel that attacks such as that made through the statement of Miss Horne may throw out of balance a very sensitive situation.

At the present time, along with Sammy Davis Jr., Billy Eckstine and Billy Daniels, more than 100 Negro artists are employed at top-rated white spots here in Miami and Miami Beach.

Such known stars as the Treniers, Othella Dallas, Jo Thompson, the Red Caps, the Three Peppers, Richard Cannon, Orlando Robeson, Deloyd McKaye, are all actively employed in swank spots.

* * *

MOST OF the above-named stars stop at first-class hotels in the Negro community.

The Miami Carver, the Lord Calvert, the Booker Terrace and the Mary Elizabeth are all filled to capacity at the present time.

Joyce Bryant, Louis Armstrong, Joya Sherrille and Timmie Rogers recently completed engaments here.

Lena Horne Cancels Miami Engagement

Sat. 2-19-55

P.1

Wood

MIAMI BEACH —(INS)— Songstress Lena Horne, who was due to open at a plush nightclub at Miami Beach on Monday night, was revealed Friday to have cancelled her engagement because of recent anti-Negro incidents in the vacation resort area.

49C2@

A spokesman for the Copa City nightclub, where the songstress was slated to appear said that Miss Horne informed the club's owner that she was "very unhappy" over an incident at a Lincoln Day dinner in Miami when Negroes were asked to leave.

She also said that she was very upset over an article appearing in a local Beach publication concerning alleged romances of certain Negro performers.

The entertainer asked that "if at all possible" she be relieved of her obligations at the club and the contract was revoked by mutual consent.

Miss Horne was due to replace Sammy Davis Jr., whose run ends Sunday night, but the club said Davis will be held over.

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for a press luncheon Tuesday."

A Miami Beach city official said that Negroes "have stopped at top ocean front hotels on hundreds of occasions."

Sam Rivkind, executive president of the Miami Beach Hotel Association, said Friday that he believes "any Miami Beach hotel which accepted a reservation would honor it — and it would not be denied because of color."

Bar Lena Horne

49C2@

Afro-American

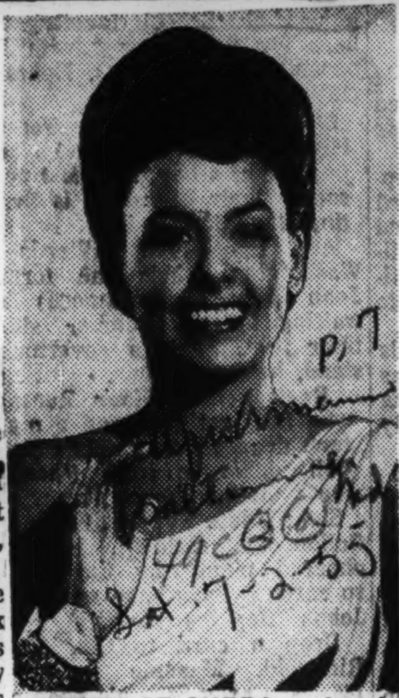
Sat 2-26-55

NEW YORK — Because she was denied "proper hotel accommodations," Lena Horne has canceled a two-week engagement at Copa City, a Miami Beach Fla., night spot.

Miss Horne earlier had made reservations at the Royal York Hotel, but the reservation was revoked after the Lincoln Day dinner incident occurred in Miami. "Jim crow is inconvenient. What the hell, some day they'll learn," she said.

P.1

Baltimore Md.



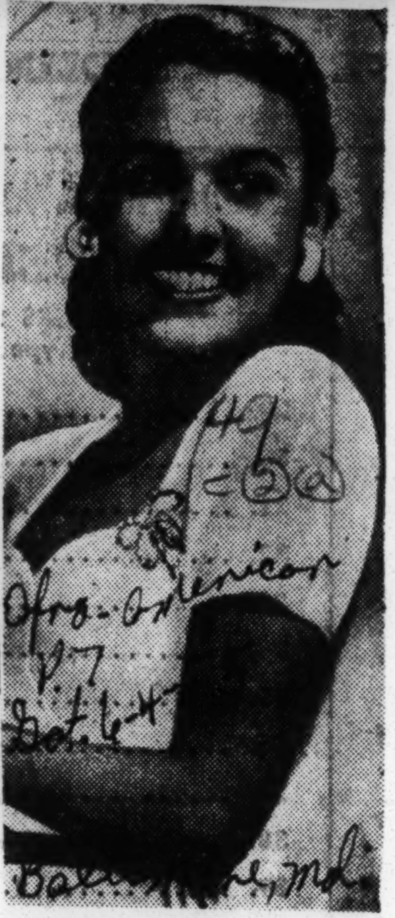
P.7

Afro-American Baltimore Md

49C2@

Sat 7-2-55

QUEEN OF SHEBA — Luscious Lena Horne has been obtained for the role of the Queen of Sheba in a forthcoming Broadway musical, co-starring Michael Redgrave.



49

C2@

Afro-American

P.7

Sat 6-4-?

Baltimore, Md.

TO BROADWAY—Rumors are circulating in New York to the effect that Lena Horne will get a Broadway role for the coming season. According to the reports, Lena is being given serious consideration for the part of the Queen of Sheba in a musical being made ready for staging.

Hotel Denies Sin Barred

Lena Horne Cancels Beach Date In Wake of Race Unpleasantness

Herald Sat 2-19-55 Miami Fla.

49C2@

P.1

Lena Horne, the Negro songstress, has canceled her night club engagement at Copa City —apparently because of a chain of circumstances involving racial problems here.

LENA HORNE

The 38-year-old singer was quoted in New York as saying she canceled her contract because the Royal York Hotel at Miami Beach refused her accommodations.

Jack Low, manager of the Royal York, told The Herald Friday that she "never had a reservation and never requested one."

"If she c produce a written confirmation of a reservation at Royal York, she can ha hotel," Low said.

Mu perator of the swank Copa City, said he and Miss Horne had agreed mutually to cancel her contract. She was scheduled to open at the club Monday.

Weinger and most observers here agreed that Miss Horne is a highly sensitive person and was upset by stories in a Miami scandal sheet which told of alleged romantic links between White and Negro entertainers.

Miss Horne, who has a White husband, Lennie Hayton, was also disturbed by the Lincoln Day dinner incident at the Urmey Hotel in Miami, according to her manager, Ralph Harris.

He referred to the fact that 24 Negro Republicans were ordered out of the hotel by the owner, Edward N. Claughton, Sr.

Harris was quoted as saying that the night club arranged for Miss Horne and her husband to stay at the Royal York but that the hotel canceled the reservation early this week without explanation.

"I don't know how I got involved," Low said, "I have been at the Royal York for two and one-half months and no Negro has ever asked for a reservation in that time. I don't know what we would do if they did.

"Miss Horne makes the point that she is a Negro. Well, Don Newcombe and Roy Campanella of the Brooklyn Dodgers are Negroes and they will be here

49c(2)(a) 1955

EARTHA KITT

Afro-American
Sat. 12-3-55
P.6
Baltimore, Md.
49c(2)(a)

FIRST TAN SALOME—Eartha Kitt will essay the role of "Salome" in a television production planned for nationwide viewing on December 18. Miss Kitt will turn serious actress to portray the character formerly done in films by Rita Hayworth and Yvonne DeCarlo.

Eartha Kitt Gets Bid For Berth In 'Jazz Getaway'

Defender P.7
Chicago, Ill.
Sat. 12-3-55

NEW YORK — (ANP) — Eartha Kitt may play the lead in "Jazz Gataway," which is scheduled to go into rehearsal Jan. 1. The play is a musical with an interlaced melodramatic and history-of-jazz theme.

49c(2)(a)

There'll be a Boston opening Feb. 16 at the Colonial theater and a Broadway bow in early March. Bob Sylvester, Daily News columnist and novelist, has written the book. Howard Bay is the production head.

Reports have it that Sy Oliver will compile the music to be used in the show and Jack Cole may do the dances. Three jazz bands will be heard on the stage during the musical. Those likely to be hired are the Wilbur De-Paris band, Art Hodges' unit from Chicago, and a modern combo led by pianist Hal Schaeffer.

There may also be an arrangement whereby prominent jazzmen in town from time to time may sit in with the three bands.

Copacabana Next Stop For Eartha Kitt

Courier
Pittsburgh
Pa.
Sat 4-23-55
P.15
49c2a

NEW YORK — Singer-actress Eartha Kitt will debut her new night club act at the Copacabana on April 21, following a break-in engagement at Buffalo's Town Casino. Featuring specially written material and new songs, Eartha is now backed by her own quartet. Until now the songstress has been assisted only by a pianist-conductor. Members of the group include such stellar sidemen as guitarist Perry Lopez, bassist Gene Ramey, drummer Denzil Best and pianist Al Escebar.

The Copa date marks Eartha's first New York appearance since leaving her starring role in "Mrs. Patterson." In addition to her recording and night club activities, the multi-talented Miss Kitt is devoting much of her time to completing her autobiography which is scheduled to go to the publishers late this summer.

49c(2)(a) 1955 THE SMITHS-MAMIE BESSIE AND CLARA

Mamie Smith, First To Record The Blues, Hit Jackpot But Died Broke

49 = (2)(a)

By FLOYD G. SNELSON

"Queen Of the Blues" was the most important tag that could be placed on "Name" Sepia artists back in the twenties and there were a trio of Smiths, Mamie, Bessie and Clara touring as exponents of the style.

Defender

Pioneering and likewise the best and most sought after was Mamie, first of her race to disc a blues recording. Her first disc, "Crazy Blues" sold more than 10,000 discs, an amazing sales mark at that time.

P. 6

Prior to Mamie's debut there had been only one other Sepian, the late Bert Williams, to appear on records. Bert, then appearing with Ziegfield' Follies, recorded several monologues and two of the tunes he sang in the Broadway show.

Chicago Def

Mamie's career arrival as a recording artist started when Perry "Mule" Bradford, a young muscian and songwriter decided to attempt crashing the recording field. He chose Miss Smith, a plump brownskin with a terrifically loud voice and pleasing personality to Okeh, a subsidiary of Columbia and begged for a chance to have his new find recorded. Bradford had just written "Crazy Blues." Okeh management decided to take a chance on the tune and the artists and the result was very successful. Enroute to the studios Bradford picked up his friend W. C. Handy who was trying to get his "St. Louis" and "Memphis Blues" recorded. After the success of "Crazy Blues" it was easy for Mr. Handy to have his blues put on records. It was one of those gambles that paid off. Oddly enough Okeh liked the tune "Crazy Blues" better than they did the idea of having a Negro sing the number. They tried to get Sophia Tucker to record the tune but that plan was abandoned when Miss Tucker was unable to get permission from another company that held her recording contract. That is how Mamie Smith came to record the number.

Dec 2-26-55

With a pair of hit records on market Mamie Smith's popularity boomed. She formed her own band, "Mamie Smith's Jazz Hounds" and toured the country successfully. She was the biggest attraction on the old TOBA (Theatre Booking Agents Association) that included theatres in Chicago (the Grand and Monogram) Detroit (Dudley theatre) New York (the Lafayette) and several southern towns in Nashville, Tennessee and Georgia.

Best distributors for the Mamie Smith records at that time were the pullman porters. They bought the discs for $1.00 and sold them for $2.00.

Mamie's Jazz Hounds, a six piece band of ace musicians cut 12 sides a year, some of which were: 'That Thing Called Love,' 'You Can't Keep A Good Man Down,' 'Memories of You, Mammie,' and 'It's Right Here For You.'

Several jazz personalities who later went on to fame and fortune were in Mamie's band. Men such as Coleman Hawkins, Willie 'The Lion' Smith, Buster Bailey, Porter Grainger, Johnny Dunn, Bubber Miley, Leroy Parker, Curtis Mosby, George 'Stickie' Elliott, Andrews Bell, Bob Fuller, Jake Green and others.

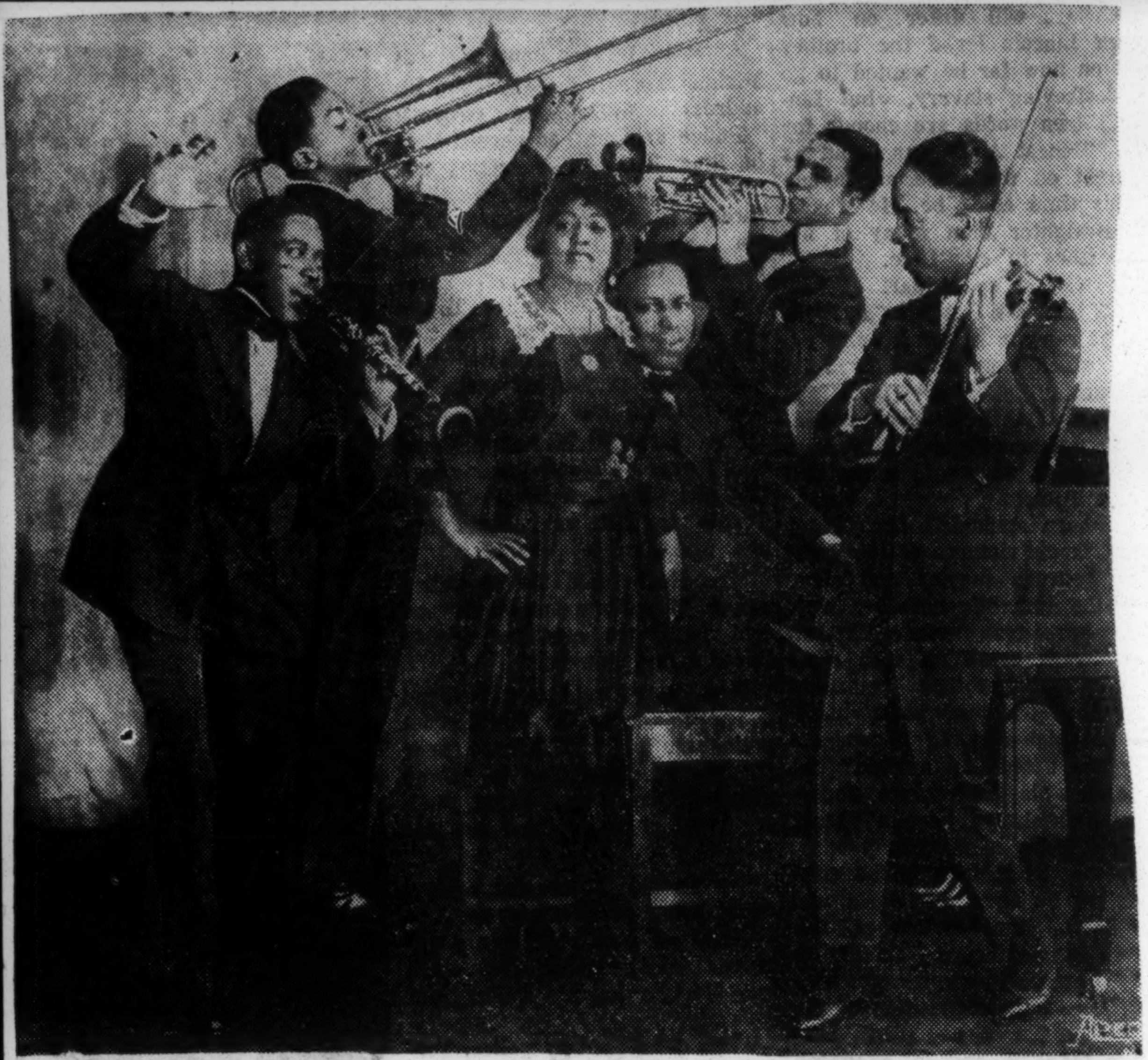
Playing the TOBA ruled by a syndicate of hard boiled whites who oftimes took advantage of the unschooled Negro performers Mamie Smith thrived. She came into Chicago's Grand Theatre at 31st and State Street the mecca of colored shows, and the crowd lined for blocks. Louis Armstrong had not yet arrived but King Oliver was playing at the Old Dreamland, 35th and State sts.

Clarence Williams operating three music stores in Chicago at that time, made a fortune with the new records. Perry Bradford, was operating the biggest Negro music publishing house in the country, and forging ahead steadily.

Mamie prospered for many years. The pearly toothed 'hot gal' wore a handful of diamonds and thousand dollar gowns and fur coats of fabulous cost. She bought a sumptuous home that was equalled only to the Mme. C. J. Walker mansion on the Hudson. Mamie carried thousand dollar bills in her money belt. She bought gilt securities, and a farm in the south. All this went with the crash of 1929, and the poor gal lived off charity and friends until her death in 1947 at Harlem hospital.

49c
(2)(a)
Defender
P. 6
Chicago Def
Dec. 2-26-55

BESSIE SMITH, no relation to Mamie, hit the stem shortly after "Crazy Blues" was recorded and became a big hit. Her style was very much like Mamie's. Both were of the loud singing, screaming type that made them heard without the "mike," not yet in use.



MAMIE SMITH who became a national figure with her first recording of "Crazy Blues" took advantage of the publicity and formed her own band for other recordings and a national tour of theatres and dance halls. Here the band "Jass Hounds" is shown in support of the great singer during an engagement at New York's Lafayette theatre. Members of the band are "Dope" Andrews, trombone; Ernest Elliott, clarinet; LeRoy Parker, violin; Willie "The Lion" Smith, piano and "Slick" Major, trumpet.

49c(2)(a) 1955

PAT RAINEY

Pat Sips Orange Juice With Ex-King Farouk

Afro-American Sat. 11-5-55

Baltimore, Md.

Wants to date her, she says

- Hold hands between songs at Kit Kat Club
- Former Boston teacher has tongues going

ROME, Italy—The international playboy King Farouk, reportedly has found a new feminine interest in Pat Rainey, Boston socialite who is now singing in the plush European night clubs.

Pat is the daughter of Julian Rainey, a former assistant U.S. attorney and noted trial attorney of Boston.

49c (2) (a)

The tall-stemmed red head is now singing at Rome's Kit Kat Club. King Farouk was a regular customer, since his steady girl friend, Italian beauty Irma Minutolo left town.

EACH NIGHT Pat and the former monarch get real chummy at the bar over orange juice.

Pat says "Farouk only drinks orange juice, but he can get quite gay without any alcohol.

"I drink brandy with an orange juice chaser just out of respect to him."

* * *

PAT SAYS: "No I don't call him his majesty. but just 'sir.' After all he is a former monarch."

Farouk's interest in Pat, while his Italian interest is out of town is the talk of Rome.

But Pat insists: "Farouk wants to take me out on dates, but I am settling just for drinks at the bar with him. That's until I find out just how things are."

Pat has been in Europe since early 1953 when she was involved in a dope case in Philadelphia.

49c(2)(a) 1955 INK SPOTS

INK SPOTS TO SING FOR NEGROES ONLY

49c(2)(a)

Special Show Planned During Horace Heidt Visit

Commercial Appeal
Fri. 2-25-55
P. 35
Memphis, Tenn.

Because the Ink Spots, famed Negro quartet, will hold a featured spot on the Horace Heidt American Way Revue at the Auditorium March 9, a special matinee will be given for Negroes only in the North Hall at 5 p.m., it was announced yesterday.

A number of the top acts of the Heidt show will also appear on the matinee with the Ink Spots. So will the 50-voice Teen-Town Singers, drawn from Negro schools all over the city. The Teen-Town Singers are a regular feature of WDIA.

Proceds from this matinee will be devoted by its local sponsors, the Memphis Trades and Labor Council, to Collins Chapel Negro Hospital. Tickets are $1.50 downstairs and $1 up, first come, first served. They are on sale at Central Ticket Office, Goldsmith's.

Three local acts, to be chosen by auditions at WREC at 7 p.m. next Friday, will go on stage that night with the Horace Heidt American Way Revue. It is sponsored by the Trades and Labor Council for the benefit of the AFL Canterbury Scholarship Fund at Memphis State College.

Says Jealousy Caused Ink Spots To Decline

Call
49c(2)(a)
Dec 9, 1955
P. 9
Kansas City, Mo.

PHILADELPHIA. — Bill Kenny, former leader of the internationally-known Ink Spots quartet, has broken 10 years of silence and penned a sensational article for Color magazine entitled "How the Ink Spots Blew A Million-Dollar Career."

Kenny, writing in the April issue of the magazine, tells how he quit the fabulous Ink Spots after 18 stormy years filled with jealousy and court battles. He says trouble began to brew as "I grew in popularity and began to stand out as a feature attraction of the group—something which none of us could prevent, since my individual style of delivering the lyrics to each song seemed to be what the public wanted. Fans began swarming about me for autographs, and people started saying Billy Kenny and Ink Spots in the same breath. This, of course, shoved my colleagues into the background."

Jealous wives of some of the members of the Ink Spots, he writes, "came in for their share of the bickering and feuding. One wife would think that her husband should be more recognized than some other member. Another was jealous because one guy's wife was wearing a white mink coat, or a diamond ring and bracelet. They even resented the fact that I owned a 2-carat diamond ring which I bought with my own money."

Pulling no punches on the controversial subject, Kenny charges that "the name Ink Spots had become too great and the bigness of the name was primarily the cause of the big upset of the group. In other words, the mentality of the group was too low. The Ink Spots had almost over-night become a million dollar business and the individual members didn't have the intelligence to keep up with that growth and prosperity."

The tall, six-foot-two-inch, 180-pound singer, who has packed houses from the Paramount and Latin Quarter on Broadway to the Thunderbird in Las Vegas and the Million Dollar Theatre in Los Angeles, is now holding his own as a single attraction. Featuring himself as "Mr. Ink Spot," Bill Kenny's new solo act has been a big hit at Pittsburgh's Copa, New York City's Apollo Theatre and Chub-

ys swanky night spot in Camden, N. J.

Accompanied by clever guitarist Everett Barksdale, Kenny is lulling his fans into pre-World War II nostalgia with such all-time favorites as "We Three," "Street of Dreams," "If I Didn't Care" and "Somebody's Rocking My Dreamboat."

49c(2)(a) 1955

SARAH VAUGHAN

Call [illegible] 7-[illegible]-55 Kansas City, Mo.

NEW TUNE SCORES. — Sarah Vaughan's latest tune, "Experience Unnecessary," is enjoying phenomenal success saleswise. Although only released three weeks ago (Mercury), the song already is sweeping the nation and is moving steadily up on the best seller poll lists. A top jazz and pop singer for seven years, Sarah emerged early this year as a ballad artist and has racked up tremendous sales with "Make Yourself Comfortable," "How Important Can It Be," "Whatever Lola Wants," and now "Experience Unnecessary." Incidentally, with the change in style has come a change in price. "The divine one" now commands as much as $8,500 for night club appearances alone.

BON VOYAGE" PARTY — Singer Dinah Washington enjoys a laugh with this trio of Hollywood and TV comedians who came to the Los Angeles airport to bid her goodbye as she took off for Boston to headline Allan Freed's recent Rhythm and Blues show at Loew's theatre. They are, l. to r., Bob Hope, Red Skelton and Jimmy Durante. The singing Queen had just concluded a successful niteclub engagement on the west coast.

DINAH WASHINGTON

Asks $200,000

Dinah Sues Bandsman!

NEW YORK — Opening at Basin Street last week, Dinah Washington revealed that in March of this year, through her lawyer, Euclid Taylor, she had filed a $200,000 lawsuit against trombonist Gus Chapelle.

The suit is the outgrowth of injuries Miss Washington is alleged to have received from the hands of Chapelle, who is now with the Stan Kenton Band. The incident took place June, a year ago at which time the two were linked romantically.

The number one blues singer charged that he struck her on the head with an iron trombone stand, knocking her unconscious, lacerating her scalp and incapacitating her for several weeks.

Announcing the suit, kept secret until now, Dinah stated that she would have forgotten the entire matter but Chapelle refused to return to her upwards of $50,000 worth of clothes and personal belongings. He was served formally in Chicago in March and the suit is scheduled to be heard there during the fall court session, Dinah said.